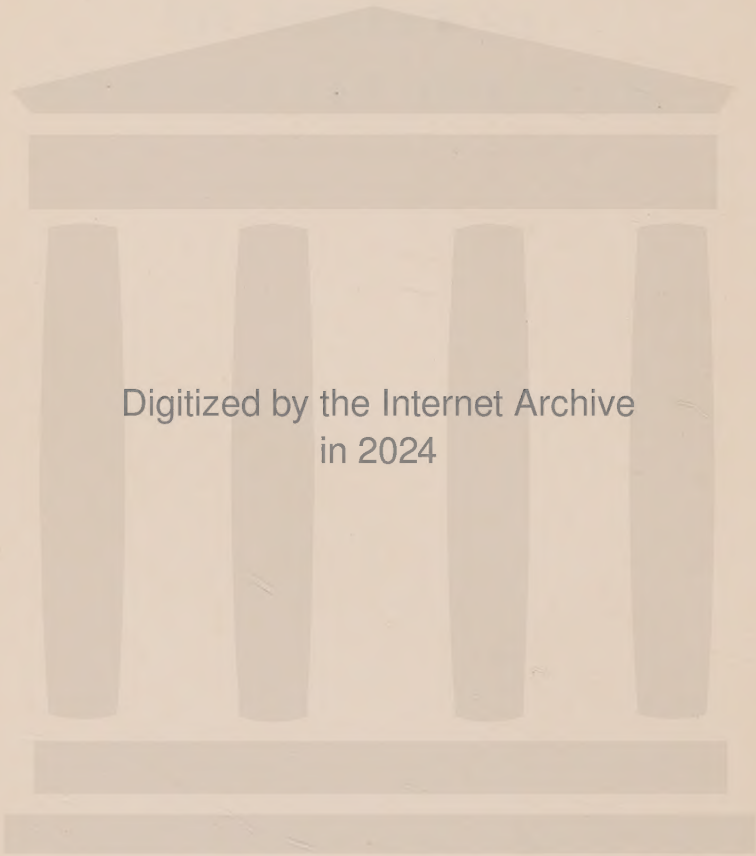
OUTLINES OF ENGLISH LITERATURE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OUTLINES OF ENGLISH LITERATURE

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FOR WOMEN

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PREFACE

The *Outlines of English Literature* was designed for three types of students:

1. Students in general, either in college or out, who would like to have a comprehensive syllabus of English literature in handy form for following up their study and adding notes of their own in compact, convenient arrangement.
2. Graduate students reviewing for the master's or doctor's degree, who must know about many phases of English literature, who would have some aid in keeping dates and titles clear, and who would use the blank pages for their own observations.
3. Undergraduate college students in the survey course in English literature. The survey is usually required either in the freshman or sophomore year of all college students who major in English. For those not majoring in English the survey is generally the final course in English and is the more vital to them, therefore, in the cultivation of literary tastes and reading habits. An ideal arrangement would demand the segregation of such students into special classes and a modification of the course to meet the specific requirements. For those who expect to do further work in English, the survey may be planned more as an introduction to the whole field of English literature and as an incentive to later intensive study of particular writers or particular periods. Whether a final course in English or not, however, the area to be covered is immense, the writers to be placed are innumerable, and the selections to read are quite beyond the possibilities of nine months.

The *Outlines of English Literature* attempts to give clearer direction to the survey course which must cover this vast field. Such a course must throw emphasis on the growth of the English language; the development of English traditions and institutions; the movements in literature and thought; types of literature, great writers, and their masterpieces. It must also include a review of social and industrial England, for an appreciation of the individual writer involves a knowledge of his motives and personality. The *Outlines* suggests the interest and necessity of such a study of backgrounds.

The course requires a great amount of reading in each period. The better anthologies supply this material except in drama and in the novel; these two types are, therefore, outlined here with more fullness so as to encourage and give aim to readings outside of the anthology.

Though the desired end is not merely an accumulation of facts about literature, the course must deal with facts of history, comparative literature, biography, and criticism, if the student is really to come into the presence of the writer and think with him. In the marshaling of facts as to backgrounds, in the placing of writers in movements, in the intensive study of certain periods and writers, in the merely informational aims, and in the more vital cultural objectives, a degree of uniformity of method is helpful to both instructors and students. The *Outlines* is planned to

aid those concerned with the survey, to give greater unity and purpose to the course without diminishing individual initiative and originality.

In the preparation of the book the authors wish to acknowledge their indebtedness to valuable histories consulted, to record their gratitude for the helpful suggestions of their colleagues, and especially to express their thanks for the assistance of Dr. Katharine E. Wilson, of LaGrange College, who read the entire manuscript.

A. C. H.
L. B. H.

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CHRONOLOGY OF ENGLISH LITERATURE

I. The Three Great Periods of Language and Literature

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B. The Renaissance — 15th and 16th centuries
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OUTLINES OF ENGLISH LITERATURE

THE ANGLO-SAXON PERIOD, 500–1100

I. Backgrounds. When the Romans under Julius Cæsar landed in Britain in 55 B.C., they found the country inhabited by a colorful and imaginative race of men, known to us as Celts, or Britons. The Roman occupation lasted for five hundred years and ended with little results upon English history. A few names of towns and a few walls tell the story. About 449 bands of Angles, Saxons, and Jutes invaded the land and drove the Celts into Cornwall, Wales, and Ireland. In time the marauders developed the family unit, were bound together in tribes, congregated in towns, and progressed toward social justice and stability. Christianity, which was introduced by St. Augustine in 597, supplanted much of their old fatalism and softened the fierceness of their nature. Love of the sea, bravery, mysticism, reserve, intense love of freedom characterized the newcomers. By the end of the ninth century foundations of national life had been laid in schools, in literature, in Christian traditions, in courts of law, and in organized society.

II. The English Language.

A. Relation to Other Languages. English belongs to the Low German division of the Germanic group of languages, which, in turn, is a member of the Indo-European family. Other Indo-European languages, which are ultimately derived from the same source as Germanic, are Sanskrit, Greek, Latin with its descendants, the Romance languages, Celtic, and Slavonic.

B. Main Dialects.

1. Northumbrian, or Northern. Spoken by the Angles; extending from the Humber to the Forth; standard in pre-Alfredian Old English.
2. West Saxon, or Southern. Spoken by the Saxons, south and west of the Thames; standard in the latter part of the Old English period.
3. Mercian, or Midland, east and west. Spoken by the Angles; extending through the central part of England; standard from the latter part of the thirteenth century to the present.

C. Development of Old English. The parent language from which Old English developed was a highly inflected language which retained all the new declensions and most of the cases of the Indo-European parent language. It developed the strong and weak declensions of adjectives, which are still preserved in Modern German, and the strong and weak conjugations of verbs, which are preserved to some extent in Modern English. The dual number for both verbs and personal pronouns was still used. The earliest Old English probably resembled this parent language very closely, but by the time of the greatest literary activity a number of changes had occurred. During the seventh and eighth centuries some literary works of excellence were composed in the Northumbrian dialect, but with the rise of the West Saxon kingdom, these works were either lost or translated into West Saxon, which was then the standard language. This language, like Modern German, tended to form new words from native materials instead of borrowing foreign words. Comparatively few foreign words were introduced at this time.

III. Anglo-Saxon Pagan Poetry, 500–670.

A. Arthurian Legends. These should be mentioned here, not as Anglo-Saxon stories, but as Celtic stories growing up during the struggle between the natives and the pagan invaders. Later the Celtic King Arthur became the heroic figure of the English race.

B. *Beowulf*, the great English primitive epic, had its inception in Scandinavian history of the sixth century; beyond the history, the poem is a mixture of legend, myth, and

folk wisdom, handed down by word of mouth through many generations and finally put together with some unity about the end of the tenth century. Four great lays make up the story: Beowulf's fight in the hall Heorot with the monster Grendel, the fight with Grendel's mother, the return home and his reign of fifty years, and the fight in his old age with the Dragon. Heroic qualities of character, dignity of theme, objectivity of treatment, strength and grandeur of movement are all epic characteristics of Beowulf. The poem is a revelation of Saxon life and character: it embodies love of the sea, kingly ideals, bravery in war, eating and drinking, respect for woman, fatalism. The poem celebrates ruder days than those of the monk who added Christian elements to it.

C. Epic Fragments and Heroic Poems. The scop's celebration of heroic deeds: (*a*) *The Fight at Finnsburh;* (*b*) *Waldhere;* (*c*) *The Battle of Brunanburh;* (*d*) *The Battle of Maldon.*

D. Lyrics, Chiefly Elegiac. The scop's reflections on the sorrows and disappointments of life: (*a*) *Widsith;* (*b*) *The Seafarer;* (*c*) *The Wanderer;* (*d*) *Deor's Lament;* (*e*) *The Wife's Complaint;* (*f*) *The Husband's Message.* The last two are the earliest love poems in the language.

IV. Anglo-Saxon Christian Poetry, 670–871.

A. The Influence of Christianity began to be felt soon after St. Augustine landed in England in 597. Certainly from the seventh century on a new direction was given pagan literature; new in that it became English as well as religious in tone and spirit. Northumbria (Whitby and Jarrow) became the literary center of the early Christian period.

B. Cædmon, father of English Literature, ?–680.

1. Paraphrases of biblical and apocryphal stories: (*a*) *Genesis,* story of Abraham and Isaac; (*b*) *Exodus;* (*c*) *Daniel;* (*d*) *Christ and Satan,* consisting of three poems; (*e*) *Fall of the Angels;* (*f*) *Harrowing of Hell;* and (*g*) *The Temptation of Christ.* The authorship of the first three is a subject of argument among scholars.
2. *Hymn of Cædmon,* a fragment.

C. Cynewulf, late eighth century, added a more personal emotion to poetry as well as a livelier imagination and greater literary skill.

1. Poems known by rune signatures: (*a*) *Christ, His Nativity, Ascension, and Last Judgment;* (*b*) *Elene* and (*c*) *Juliana,* legends of saints; (*d*) *Fates of the Apostles.*
2. Poems associated with Cynewulf: (*a*) *Phoenix;* (*b*) *Judith;* (*c*) *Andreas;* (*d*) *Dream of the Rood.*

V. Anglo-Saxon Prose, 871–1100.

A. Bede, the Venerable, called the "father of English learning," died 735. His scholarly *Ecclesiastical History of the English People,* written in Latin, covers English history from 55 B.C. to 731. Here we have the stories of Cædmon and of the Christian conquest, and, in general, our chief source of information for the early period.

B. Alfred the Great, 849–901, deserved his title; he was a versatile and indefatigable worker, strikingly modern in his range of interests and organizing powers. He revived English learning (Northumbria had declined) and established a national language out of the West Saxon dialect.

1. Translations. (*a*) *The Pastoral Care* (Pope Gregory); (*b*) *History* (Orosius), universal history which he condensed from seven into six books; (*c*) *Ecclesiastical History* (Bede); (*d*) *The Consolation of Philosophy* (Boethius).
2. *The Anglo-Saxon Chronicle.* Alfred brought this monumental history up to the time of his death. It was continued after him, and, as we have it, it covers Britain's history down to 1154.

C. Later Writers. Ælfric, 955–1025, possibly the greatest of Anglo-Saxon prose writers, wrote some eighty *Homilies* and a series of addresses called *Lives of the Saints,* very much like the *Homilies* in appeal. Wulfstan, who died in 1023, was the last important Anglo-Saxon writer before the conquest; he left some fifty odd *Homilies* and an *Address to the English.*

THE ANGLO-NORMAN PERIOD, 1100–1340

I. Backgrounds. The great literary influence of the Anglo-Saxon period was Christianity; but following the death of Alfred, 901, the war with the Danish invaders and the Norman Conquest resulted in a long period of confusion and silence. This confusion, however, brought forth a stronger English race, and the silence prepared for a greater national literature. The Normans were "north-men" after all, only more romantic, imaginative, and poetic. They added the versatility necessary to a richer language and literature. Feudalism planted its flower, chivalry, in the land, and knighthood flourished. Oxford and Cambridge came into existence. The Catholic Church took its supremacy in the western world. Courts of Justice, trial by jury, and the Houses of Parliament were established. The Magna Carta was granted.

The language development through an absorption of French and Latin words was as significant as the political changes. Anglo-Saxon grammar was simplified through a lessening of inflections, the dropping of innumerable prefixes, suffixes, and compound words, and through a clarifying of gender. Rime was introduced as a regular poetic device, verse structure became more varied, and new types of poetry came into general favor.

II. Anglo-Norman Literature.

A. Chronicles. Romance was in the air, and to satisfy the popular taste became the business of writers. The most important of the chroniclers was Geoffrey of Monmouth, *c.* 1100–1154. His *History of the Kings of Britain*, in Latin, first presented King Arthur, Guinevere, Sir Modred, and Merlin; here also were first told the stories of Lear and his daughters, and Cymbeline. Wace, a Norman poet-priest, made a rimed paraphrase in French. From the French, Layamon, an English poet who lived near the Welsh border, translated the story, now called the *Brut* (Brutus), into English, 1205. Layamon more than doubled the length of the original poem, adding to it some valuable and interesting things.

B. Religious and Allegorical Poems. Religion was next to romance as a literary influence during the Anglo-Norman period. The following are typical: (*a*) The *Ormulum*, a paraphrase of the Gospels, by Orm; (*b*) *Cursor Mundi*, another paraphrase of the Bible; (*c*) *The Pricke of Conscience*, by Richard Rolle; (*d*) Debates: as, *The Body and the Soul*, and *The Owl and the Nightingale*. Prose: *Ancren Riwle*, a rule for nuns.

C. Lyrics. Almost for the first time English love and nature lyrics were written in the beautiful (*a*) *Alysoun;* (*b*) *Springtime;* and (*c*) *The Cuckoo Song*. *The Pearl* (1360), found in the manuscript with *Sir Gawayne and the Grene Knight*, should be included here as one of the noblest elegies in the language.

D. Cycles of Romances. Having its origin in feudal society, the romance dealt with knights and ladies, with all sorts of monsters, enchanters, and dragons, in most extravagant thoughts and situations. The main cycles or groups of stories influencing English romance were the cycles of France, of Rome, and of Britain.

1. France. Charlemagne is the hero of the French cycle, and the *Song of Roland* is the best story of the group.
2. Rome. The stories of *Alexander*, *Æneas*, *Thebes*, and *Troy* are the most famous in the "matter" of Rome, or antiquity.
3. Britain. The "matter" of Britain (Arthurian romance) is composed of a number of cycles:
   (*a*) The cycle of Merlin, the magician;
   (*b*) The cycle of Gawain, Arthur's nephew and one of the most popular of the knights;
   (*c*) The cycle of Lancelot, the lover of Queen Guinevere — not connected with the original Arthurian legends;
   (*d*) The cycle of the Holy Grail. The Grail was probably a heathen magic cup. Gawain, the original hero of the story, was superseded by Percival, who, in turn, gave place to Sir Galahad (Lancelot's son).
   (*e*) *Sir Gawayne and the Grene Knight* and *Tristram and Iseult* were fourteenth-century additions.

The Arthurian stories form the largest body of writing produced in England before Chaucer. They were the chief literary entertainment of the whole age of chivalry, the ideals of which were presented in them. With the passing of feudalism the romances have lost nothing in poetic appeal; rather, with the advance of the English nation, has King Arthur grown to greater epic proportions. Malory, Spenser, Dryden, Tennyson, Arnold, Morris, and Swinburne, among others, have found inspiration in Arthur.

THE AGE OF CHAUCER, 1340–1400

I. Backgrounds. Politically, the Hundred Years War resulted in a separation from France and in a greater national unity. The French language gave way in courts and Parliament to the native English. In the great wave of nationalism the voice of the submerged could be heard, a significant fact.

The social and educational condition of the masses was reflected in the Peasants Revolt, led by Wat Tyler, Jack Straw, and John Ball. The terrible Black Death contributed to the labor troubles and the general social unrest. The Church had declined into corruption, and chivalry was passing before a growing democracy. Reform followed, and literature soon reflected the Wyclif revolt and the Langland discontent. In Chaucer the age was completely expressed, and a renaissance was adumbrated.

The linguistic anarchy following the Norman Conquest had resulted in many dialects, but during the latter part of this century the East Midland dialect gradually rose to be the standard literary language. This was because it was the language of London and of the universities, Oxford and Cambridge, and because of Wyclif's use of it in his version of the Bible and Chaucer's use of it in his poetry. Printing, introduced later than this period, also tended further to fix and establish the standard language. The tendency to level inflections and lay stress on word order continued. It was ever enriching itself, too, by borrowing from foreign languages.

II. Chaucer's Contemporaries.

A. William Langland, *c.* 1332–*c.* 1400. Called the "poet of the Divine Comedy of the poor." The chief poem associated with his name, *Vision of Piers the Plowman*, 1362, voices the poet's complaint against prevailing corruption in church and state and satirizes the degenerate life of his day.

B. John Wyclif, *c.* 1324–1384. "The last of the Schoolmen, the first of the Protestant reformers." A famous scholar; master of Balliol College; a skilled and daring controversialist; a sympathizer with the poor, like Langland; one who wished to make the Bible the people's book.

The first English translation of the Bible was begun by Wyclif and completed by Nicholas of Hereford and John Purvey, his Oxford associates. This and following translations had a tremendous influence upon the development of English prose. Wyclif's translation became the basis of the English Bible as we now have it.

C. John Mandeville (?). Possibly a mythical name, certainly a mythical traveler. *The Voyages and Travels of Sir John Mandeville*, really a translation of French travel stories, was popular, and brought greater variety and interest to the English prose of the fourteenth century. The work reveals the credulity of the age.

D. John Gower, *c.* 1325–1408. "Chaucer's friend," court poet, and scholar, he wrote in three languages, suggesting that English had not yet been established as the medium of permanent expression of thought: *Speculum Meditantis*, in French; *Confessio Amantis*, in English; *Vox Clamantis*, in Latin.

III. Geoffrey Chaucer, *c.* 1340–1400.

A. Chaucer the Man. "The Morning Star of English Poetry" was widely trained for his eminence in English letters; his range of experience included that of scholar, courtier, soldier, traveler, man of affairs, ambassador, and writer.

B. Literary Activities.

1. French Period, 1360–1372. A period of imitation and experimentation, when he was particularly under the influence of French forms and methods.

(*a*) *Romaunt of the Rose*, a translation of the French *Roman de la Rose*, the most popular allegory of the Middle Ages. Only a few fragments remain. Taine speaks of the original as "a great storehouse of gallantry."

(*b*) *The Dethe of Blanche the Duchesse*, an elegy written on the death of the wife of his friend and patron, John of Gaunt; though cast into the mediæval dream type, it has some real beauty of form and tenderness of emotion.

(*c*) Miscellaneous poems after French models, the best of which are: *The Compleynte unto Pite*, a love poem; *An A B C*, a prayer; and *The Compleynt of Mars*.

2. Italian Period, 1372–1385. The literary influence of Italy resulting from Chaucer's eleven months in that country, 1372–1373, is marked. Especially was he influenced by Dante's *Divina Commedia* and Boccaccio's *Il Teseide* and *Il Filostrato*. During this second period, however, the poet advanced greatly in originality of form and thought.

(*a*) *Troilus and Criseyde*, the most important poem of this period, is based upon Boccaccio's *Il Filostrato*, only about one-third of the poem, however, being purely a translation. *Il Filostrato* itself was adapted from an old romance of Troy. It is a romantic story of the Trojan hero, Troilus, and the beautiful and fickle Criseyde. As a story of adventure and love, it is a precursor of the modern novel. See Shakespeare's play by this name for a later rendition of the romance.

(*b*) *The Hous of Fame*, left unfinished, shows the influence of Dante. Pope's *Temple of Fame* belongs to the same *genre*. Chaucer smiles at some demands for fame and clearly indicates his love of the ancient names.

(*c*) *The Parlement of Foules*, a poem reminiscent of Dante but having varied sources, was written to celebrate the marriage of Anne of Bohemia and Richard II. The poem is written in the fluent seven-line stanza, "rime royal," and it contains some of the most charming lines Chaucer ever wrote, especially in the opening and closing stanzas. The poet's love of nature and books is clearly revealed.

(*d*) *The Legend of Good Women*, suggested by Boccaccio, presents the stories of famous women, "Cupid's saints," who were constant in love, even at great price. The recital inspired Tennyson's *Dream of Fair Women*.

(*e*) *De Consolatione Philosophiæ*, a prose translation of Boethius.

3. English Period, 1385–1400. Chaucer ceased to be an imitator of foreign models; he now turned from the mediæval to life about him and applied his story-telling ability to original material. The result was the incomparable *Canterbury Tales*.

C. Study of the Canterbury Tales.

1. Literary Parallels: Boccaccio's *Decameron*, Gower's *Confessio Amantis*, and oriental tales like the *Arabian Nights*.

2. The Plan. The English custom of making annual pilgrimages to the tomb of Thomas-a-Becket furnished Chaucer a comprehensive plot for his *Tales*. Thirty-two men and women made up the number of his pilgrims who had met by chance at the Tabard Inn to go to Canterbury. The host would enliven the going and coming, and so he proposes that each pilgrim shall tell two stories each way, the best story-teller to have a dinner at the cost of the others upon the return. The plan called for one hundred and twenty-eight stories; but only twenty-four were written, some of these remaining unfinished. The stories were arranged in a logical, not in a chronological order.

3. Grouping of the Tales. It is only interesting guesswork to group the *Tales* according to the progress of the journey. Grouped according to subject matter, the following divisions are convenient:

(*a*) Based on romances: *The Knightes Tale*, Italian romance from Boccaccio's *Teseide; Sir Thopas*, a burlesque on romances; *The Tale of the Wyf of Bathe*, Arthurian legend; *The Squieres Tale*, an unfinished romance.

(*b*) Based upon mediæval elements: *The Reves Tale, The Milleres Tale, The Shipmannes Tale, The Somnours Tale*, and *The Freres Tale* represent the

fabliau, a type of farce and burlesque; *The Nonne Preestes Tale*, beast fable; *The Tale of the Man of Lawe*, a saint's legend. Belonging here, also, are the tales of the *Pardoner*, *Franklin*, *Second Nun*, and others.

(*c*) Based upon classical elements: *The Phisiciens Tale* of Appius and Virginia, *The Maunciples Tale*, and *The Clerkes Tale*.

4. The Prologue.

(*a*) Characters. Many classes of fourteenth-century English society are brought together; the greatest range in the professions and trades, in social positions, and in experiences, is represented. The pilgrims are so graphically described, and with so much sympathy, that each one is distinguished by traits of character as well as by individuality of face and dress.

(*b*) Humor. Chaucer's humor is kindly; it grows out of his understanding of life and his broad sympathy with men. Sometimes there is a humorous turn of language, an incongruous metaphor, an exaggeration; often the character is created mirth-provoking; again, the situation affords amusement; and sometimes the poet mildly satirizes the foibles and hypocrisies of men.

(*c*) Nature. Spring is the poet's favorite season. Nature came before books in his love. In his original poetry, from the beginning, he prefers to draw on nature in developing his finest thoughts and emotions. Realistic he is in truth to man and nature; but never a mere photographer, never merely conventional.

(*d*) Dramatic power. The plot, simple though it is, is dramatic; and certain scenes like those where the pilgrims are holding up their hands before they know what they are agreeing to, and where they are drawing straws to see who shall tell the first story, are very effective. Chaucer is skillful in obtaining the effect of haste and suspense, without, indeed, hurrying at all. Dramatic skill is shown also in the interludes between the *Tales*.

(*e*) Story-telling ability. Beyond the dramatic ability which is found in all good stories, Chaucer added directness and artistic completeness to his best tales. He developed into one of the great short-story writers.

(*f*) Style. As to language, "he found English a dialect and left it a language." His words are simple and connotative, the words of common life. He mastered the technique of poetry; he introduced the heroic couplet into English, used eight and ten-syllable lines, and invented "rime royal." A rich variety of verse forms are found in his short poems. Only a few rules are needed for an intelligent and pleasurable reading of Chaucer.

D. Conclusion. The greatness of Chaucer's genius is indicated by the influence he has had upon English poets since his day. The supreme poet of the Middle Ages, he marked the passing of that age and heralded a new era in English living and singing.

THE FIFTEENTH CENTURY

I. Backgrounds. The fifteenth century was a period of transition. The intense factional strife between the houses of York and Lancaster, called the Wars of the Roses, brought an end to feudalism and resulted in a more powerful monarchy under Henry VII. The strife absorbed the attention of those who might have been the patrons of literature. Though the religious and romantic elements of the fourteenth century continued as influences upon writers, the period was unproductive; there was a decline in originality and in literary appreciation. Chaucer was merely imitated, and Gower was ranked as high as the master.

II. English Imitators of Chaucer.

A. Thomas Occleve, 1368–*c.* 1450. Friend and admirer of Chaucer. Chief works: (*a*) *La Mâle Regle;* (*b*) *De Regimine Principum*, in which Chaucer is mourned and pictured as an old man in hood and gown.

B. John Lydgate, *c.* 1370–*c.* 1451. "The Monk of Bury." Chief works: (*a*) *Troy*

Book, a translation; (*b*) *Fall of Princes*, from Boccaccio and in the manner of Chaucer's *Monkes Tale;* (*c*) *Temple of Glass*, after Chaucer's *Hous of Fame;* (*d*) *Lives of Saints;* (*e*) *Story of Thebes*, from Boccaccio, presented as a continuation of the *Canterbury Tales.*

C. Stephen Hawes, 1483–1523. "A belated Chaucerian." (*a*) *Passetyme of Pleasure*, commemorating the glories of chivalry. Possibly influenced Spenser in *The Faerie Queene.* (*b*) *Example of Virtue*, a didactic poem.

D. John Skelton, *c.* 1460–1529. Another late transitional poet. Wrote prolifically if not greatly. His peculiar short lines, of three accented syllables, riming in couplets, triplets, or quartets, have been called "Skeltonic verse." Chief works: (*a*) *Phyllyp Sparowe*, an elegy on a pet sparrow; (*b*) *Bowge of Court*, in Chaucerian stanza; (*c*) *Garland of Laurel*, an allegory inspired by the *Hous of Fame* and *The Legend of Good Women.*

III. Scottish Imitators of Chaucer.

A. King James I, 1394–1437. *The Kingis Quair* (The King's Book), written in seven-line pentameter stanza, riming *ababbcc*, which was invented and used repeatedly by Chaucer, but called "rime royal," in honor of King James.

B. Robert Henryson, *c.* 1425–*c.* 1500. (*a*) *Fables*, in Chaucer's seven-line stanza; (*b*) *Testament of Cresseid*, in the manner of Chaucer's *Troilus and Criseyde;* (*c*) *Robene and Makyne*, "the earliest English pastoral." He is something of a nature poet in this.

C. William Dunbar, *c.* 1460–*c.* 1520. (*a*) *Goldyn Targe*, an allegory; (*b*) *Lament for the Makaris* (poets), in which Chaucer is praised as the first of English poets; (*c*) *The Thrissil and the Rois*, celebrating the marriage of James IV and Margaret Tudor, in Chaucer's seven-line stanza.

D. Gavin Douglas, *c.* 1475–1522. Better known for his translation of the *Æneid* into verse. Continues the Chaucer tradition in *Palice of Honour.*

E. Sir David Lyndsay, 1490–1555. Late Chaucerian, who used mediæval material. Also a satirist: *Satyre of the Thrie Estatis.*

IV. Prose.

A. William Caxton, 1422–1491. Set up the first printing press in England, from which the first book, *Dictes and Sayings of the Philosophers*, was brought forth, 1477. Such notable works as Chaucer's *Canterbury Tales*, Gower's *Confessio Amantis*, and Malory's *Morte d'Arthur* were printed by him. His translation of the *Recuyell des Histoires de Troye* by Raoul Lefèvre was the first book printed in English, 1475. As translator and critic, as well as printer, Caxton contributed immeasurably to the development of English literature.

B. Sir Thomas Malory, 1400–1471. A knight, soldier, and member of Parliament; further than this, little is known of the man. *Morte d'Arthur* was published by Caxton fourteen years after the author's death. Malory drew on French sources for his story, a vast amount of material, much of it inconsistent and contradictory; from this mass of material he presented a more unified and engaging story of Arthur and the Round Table, and presented it in a simple and direct prose style. In spite of some incongruities, plot faults, and looseness of grammar, Malory's *Morte d'Arthur* is marked by vividness of description, sympathetic treatment of character, vigorous action, and unity of theme. *Morte d'Arthur* remains the chief source of Arthurian material.

V. Ballads.

A. Origin. The thirteenth and fourteenth centuries, centuries of romance for the royal courts, saw the origin and greatest development of ballads, the songs of the folk. They are English and Scottish, and number 306; but the 306 exist in over a thousand versions. The ballad is a folk song: it grew up in a primitive society; its theme, its phraseology, its singing qualities are of the folk. The evidence of the folk is the best test of the ballad. Ballads were not collected in book form before the early part of the eighteenth century.

B. Structure.
1. Refrain, an organic structural part of every true ballad.
2. Incremental repetition, a "lingering and leaping" movement of the story.
3. Dialogue, always present, is another good test of the ballad.
4. Use of three, five, seven, etc., in stanza arrangement is common to many ballads.

C. Metrical Form.
1. The usual measure is iambic.
2. Stanza and rime are ballad forms. The ballad stanza is composed of four lines, the first and third with four accents, the second and fourth with three. The stanza may be a couplet, each line having four accents. There are a few variations of these forms.

D. Subject Matter.
1. Domestic relations: stolen brides, exiled husbands, quarreling brothers and sisters, cruel mothers-in-law and stepmothers, faithless servants, etc. See *Willie's Lady, Clerk Saunders, Glasgerion, Earl Crawford, Fair Annie, Katherine Jaffray, Cruel Brother, The Twa Sisters.*
2. Superstition: the fairy element, unique transformations, ghostly elements. Examples: *Tam Lin, Kemp Owyne, Sweet William's Ghost, Thomas Rhymer.*
3. Humor. There are very few of this type. Here the riddles might be placed. *Riddles Wisely Expounded, The Gardener, The Crafty Farmer, Get Up and Bar the Door,* in which a most humorous domestic scene is presented.
4. History. Examples of this type: *The Battle of Otterburn, The Hunting of the Cheviot, Flodden Field.*
5. Outlawry. *Adam Bell* and ballads of Robin Hood.

E. General Characteristics. Concreteness, objectivity, absence of figures of speech, abrupt beginnings, rapidity of action, naïveté. Folk superstitions; use of mystical numbers, *three, five, seven,* or combinations of these. Use of colors, as "milk-white skin," "Lincoln Green." Phrases common to all ballads, as "bonny birds," "ferny braes," "blude-reid wine." Ballad thought on life and death is largely fatalistic; life is tragic in ballads.

VI. Drama. (See pages 36–48.)

THE RENAISSANCE, 1500–1660

General

I. Definition, Extent, Spirit.

A. "Renaissance" means an intellectual rebirth. It is often used to signify the great change from conditions of the Middle Ages to those of the modern world. This rebirth was felt throughout Europe, but occurred in Italy much earlier than in England. It was accompanied by a revival of learning, resulting from the rediscovery in the fourteenth and fifteenth centuries of classic models in literature and art, and the profound study and imitation of these by Italian, Spanish, French, and English artists. The new humanism and the Reformation were also accompanying movements.

B. The Renaissance in England, beginning with the cessation of the Wars of the Roses and the accession of the Tudor family, with Henry VII in 1485, reached its highest peak during the reign of Elizabeth and culminated in Milton. By the Restoration in 1660, it had largely spent its force, and the new influences of pseudo-classicism predominated. It embraces:
1. A period of transition and experiment, 1485–1579;
2. The Age of Elizabeth, 1579–1620;
3. The Cavalier-Puritan Period, 1620–1660.

C. The Spirit of the Renaissance was one of expansion, of spontaneity, of unbounded enthusiasm, of intense intellectual curiosity, of profound spiritual freedom, of complete development for the individual, of extraordinary ambition and activity.

The trammels of the Middle Ages were thrown off; the rigid institutions of feudalism and the mediæval Church were ruthlessly broken up. It was an age of strong passions, vigorous action, and boundless hope. "Man discovered himself and the Universe," says Lamartine. And he was profoundly interested in the discovery.

II. Humanism.

A. Meaning and Significance. The term "humanism," as distinguished from "renaissance," signifies the new spirit resulting from a study of the newly-discovered classic literature of Greece and Rome — a *litteræ humaniores*, a literature dealing with man's life of individual sensation and advancement. It resulted from the revival of learning; it was based on studies from classic antiquity rather than on mediæval theology and scholasticism. Analytics and dialectics were given up for the new "humanities."

B. Humanism in Italy antedated that of England by several centuries and greatly influenced the latter. Chief among the Italian humanists were:

1. Francesco Petrarch, 1304–1374.
   (*a*) Works in classical Latin: *De Contemptu Mundi; De Vita Solitaria; Epistolæ* in verse; *Africa*, an epic in verse.
   (*b*) Works in vernacular: *Sonnets to Laura* (*Sonnetti e Canzone in Vita di Madonna Laura*) are the most famous. This is a series of 207 sonnets which set forth the sufferings of the poet, the cruelty of his lady, and the uplifting influence of his love for her. Short lyrics not in sonnet form are scattered through the cycle. The poetic form, and the language of these sonnets, together with the neoplatonic idea of love they embodied — in short the whole idea — was tremendously influential in France and England two centuries later.
2. Giovanni Boccaccio, 1313–1375.
   (*a*) Works in classical Latin: *De Casibus Virorum Illustrium; Genealogia Deorum; De Montibus.*
   (*b*) Works in vernacular: many short tales, poems, and prose pieces, the best known of which are the stories collected in his *Decameron.*
3. Later Italian Humanists include: Poggio Bracciolini, 1380–1459; Æneas Sylvius, afterward Pope Pius II, 1405–1464; Lorenzo de' Medici, 1449–1492.

C. Humanism in England was inseparably connected with the University of Oxford, where long before the setting up of Caxton's printing press in London, 1476, the classics were being taught and studied with enthusiasm.

1. Humphrey, Duke of Gloucester, 1391–1447, the son of Henry IV, after studying at Balliol College, was a patron of classic learning and assisted in the introduction of Italian teachers of Greek and Latin.
2. William Grocyn, 1446–1519, after studying with Italian humanists, returned to teach the classics at Oxford.
3. Thomas Linacre, *c.* 1460–1524, teaching Greek at Oxford, together with Grocyn, combined to make the university internationally famous as a center of Greek studies.
4. John Colet, 1467?–1519, student of Grocyn and Linacre, was afterward noted as lecturer on the Greek New Testament at Oxford, Dean of St. Paul's in London, and founder of the famous St. Paul's School, a model public school.
5. Desiderius Erasmus, 1465–1536, Dutch humanist and greatest scholar of his day, was drawn to Oxford by the fame of her Greek studies. He was a cosmopolite, living in France, Switzerland, England, and Italy. (England, 1498–1499, 1510–1514.) His *Adagia* is well known. His *Encomium Moriæ* (Praise of Folly), 1511, written in Latin while he was a guest of Sir Thomas More in London, is one of the two most famous books appearing in England during the period of the Revival of Learning, 1400–1550.
6. Sir Thomas More, 1478–1535, was the most important and significant writer among the English humanists and a distinguished statesman, being chancellor after Wolsey. He was beheaded by order of Henry VIII, following his opposition to the famous divorce from Catherine of Aragon and his refusal to take oath

under the Act of Supremacy. He was author of one of the most famous works of the Renaissance, the *Utopia*, 1516, in Latin, a powerful and original study of social conditions, setting forth an imaginary commonwealth where all questions of labor, of government, of society, and of religion have been settled by reason, justice, and common sense, and where Liberty, Equality, and Fraternity reign supreme. The book has been the forerunner of a stream of similar studies, none so great as it. It was translated into English in 1551. More wrote also numerous controversial works in Latin and many miscellaneous works in English.

III. Foreign Influences in the English Renaissance. Foreign influences, which during the preceding two periods had come chiefly from France, were now mainly directed from Italy, and to some extent from Spain, though French influence was not altogether lacking.

A. Through Travel. It was during the early Renaissance period that young English gentlemen began the practice of traveling on the continent, especially in Italy, to complete their education, in spite of the grave warning of the moralists. This practice soon showed results in the manners and ideas of the aristocracy: the ideal of the courtier became popular. The political devices and teachings of the Italian Renaissance states seemed to have influenced the courts of Henry VII and Henry VIII.

B. Through Foreign Writers.

1. Italy. The love sonnets of Dante, 1265–1321, to Beatrice, and of Petrarch, 1304–1374, to Laura; *Decameron* of Boccaccio, 1313–1375; *Pastorals* of Mantuan, 1448–1516; *Orlando Furioso* of Ariosto, 1474–1533; *Arcadia* of Sannazaro, 1490–1495; and the *Gerusalemme Liberata* (Jerusalem Delivered) of Tasso, 1544–1594, were of profound influence on English writers of the Renaissance. The Italian novella of the period, short tales, frequently of a tragic turn, became popular in England, influenced English writers of prose tales, and furnished plots for many Elizabethan dramas.
2. France. The *ballades* of François Villon, 1431–?, and pastoral poetry of Clément Marot, 1497–1544, were of some influence. The group of seven poets, known as the "Pléiade," under the leadership of Pierre de Ronsard, 1524–1585, through their critical theories of turning French poetry — by a studious cultivation of the classical forms, particularly of the Horatian ode — toward more distinguished style and carefully worked out lines, exercised some influence. The rare satires of Mathurin Regnier, 1573–1613, and of Rabelais, 1495–1553, in *Gargantua* and *Pantagruel;* the stories of Marguerite of Navarre in the *Heptameron;* the essays of Montaigne, 1533–1592, and the sonnets and lyrics of Du Bellay and Desportes should not be overlooked.
3. Spain. The Spanish influence is mainly to be seen in English prose fiction. The late romances of chivalry, such as Montalvo's *Amadís de Gaula*, and the reactions against this type seen in the pastoral romance, such as the *Diana* of Montemayor (Portuguese by birth but Spanish by adoption), and in the picaresque novel or rogue story, such as *Lazarillo de Tormes* or the masterpiece *Don Quixote* by Cervantes, were influential in directing Elizabethan prose tales.
4. Others. *The Lusiad*, the national epic of the great Portuguese poet Camoens, 1524–1580, and the jest books and tales of necromancy of the period from Germany were also probably known in England.

C. Through Translations.

1. From the classics. (*a*) Virgil's *Æneid*, by Thomas Phaer, 1558–1562, and by R. Stanyhurst, 1582 (four books); (*b*) Ovid's *Metamorphoses*, by Arthur Golding, 1565–1575; (*c*) Plutarch's *Lives*, by Sir Thomas North, 1579; (*d*) Seneca's *Tragedies*, by Jasper Heywood and others, 1581; (*e*) Homer's *Iliad*, by George Chapman, 1598, 1611; and Homer's *Odyssey* by George Chapman, 1613. (There were also translations of Thucydides, Herodotus, Sallust, Xenophon, and Cicero.)*
2. From contemporary foreign literature. (*a*) Translation by Thomas Hoby of *Il Cortegiano* by Castiglione, one of the most famous "conduct books" of the

* The dates in C (1) are the inclusive dates of publication. The dates in the preceding sections are of the men themselves.

early Renaissance, into an English version entitled *The Boke of the Courtier*, 1561; (*b*) Translation of a number of Italian tales by William Painter and their compilation into a volume, *The Palace of Pleasure*, 1564. This became a source book for the plots of Elizabethan dramas. (*c*) Translation of the great Italian metrical romance, *Orlando Furioso* or *Mad Roland* of Ludovico Ariosto, by Harington, 1591; (*d*) Translation of the great Italian heroic poem, the *Gerusalemme Liberata* of Torquato Tasso, by Fairfax, 1600; (*e*) Translation of *La Première Semaine* and *La Seconde Semaine* of Du Bartas, by Joshua Sylvester, 1592; (*f*) Translation of the *Essays* of Michel de Montaigne, by Florio, 1603.

The New Poetry

I. Transition.

A. Changes in Language, Meter, Theme, and Type. The final *e* pronounced in Chaucer's day as a distinct syllable was dropped in this age with a resultant breaking down of the regularity of the old meter and a consequent confusion in verse forms. Various experiments were resorted to, such as the short line and rough meter known as "Skeltonic" verse, used by John Skelton, *c.* 1460–1529, the last of the poets of the Middle Ages, in his satiric writings. None of these became firmly fixed as English forms; instead, the ten-syllable iambic line was introduced from Italy, chiefly in the form known as blank verse and in the sonnet; to this was sometimes added the alexandrine or six-foot line popular among the French. Subjective poetry became very popular. Subjects dealing with English history, religious experience, and the passions of men and women were most frequently used. The sonnet, the pastoral, the heroic poem, the prose fiction or novella, the short essay, and the drama were the types which came into vogue and continued in the rich and varied literature of the Renaissance period.

B. The Early Renaissance Poets.

1. Alexander Barclay, *c.* 1475–1552, beside the five racy and vivid pastoral *Eclogues*, *c.* 1514, adapted from Mantuan and Æneas Sylvius, is especially noted for his translation and adaptation of the *Narrenschiff* of Sebastian Brant, the Swabian poet, in his great satirical miscellany *The Ship of Fools*, 1509.
2. Sir Thomas Wyatt, *c.* 1503–1542. Lyric poet and diplomat. By his introduction of the Italian love sonnet into English, he was a material agent in beginning modern English poetry. Besides his sonnets he wrote many satires and epistles and other serious didactic poems in Latin. Many of his poems were published in *Tottel's Miscellany*, 1557. His *Certain Psalms drawn into English Verse* was published in 1549. In spite of his frequent roughness of meter and false rimes, he has undeniable lyric power.
3. Henry Howard, Earl of Surrey, *c.* 1517–1547. Like his companion poet Wyatt, a lyric poet and diplomat; his political exploits led finally to his being beheaded. He adapted the Italian sonnet to a new English arrangement and also introduced blank verse into English poetry. Besides his translation of the *Æneid*, he wrote numerous lyrics which were published in Tottel's collection.
4. Thomas Sackville, 1536–1608. Became Lord Buckhurst, 1567, and afterward Earl of Dorset, 1604. In collaboration with Thomas Norton he wrote a Senecan tragedy, *Gorboduc*, known as the first regular English tragedy and important as furnishing to English drama blank verse, which was to be its most characteristic vehicle for the next seventy-five years. Equally well known and influential was his *Induction*, 1563, for the great collection of mediæval "tragedies," *A Mirror for Magistrates*, 1559. He possessed a good technical mastery of verse, imaginative vigor, and a grave musical power. Chief among the many poets he influenced is Edmund Spenser.
5. George Gascoigne, *c.* 1525–1577. Imitator and adapter of foreign poets, lyricist of unusual power, dramatist, satirist, and author of a treatise on versification. *The Supposes* (acted 1556), a prose comedy, translated from Ariosto's *I Suppositi* and *Jocasta* (acted 1566), a tragedy adapted from Euripides through inter-

mediate Latin and Italian sources, are his chief dramatic works; *Certayne notes of Instruction concerning the making of verse or ryme in English*, 1575, is his technical treatise; *The Steele Glas*, 1576 — in which the steel mirror, *i.e.*, the morals and manners of an earlier period, is contrasted to the new crystal mirror, *i.e.*, the scandalous folly of his own day, to the detriment of the latter — is his best known satire; while his many lyric pieces are collected in *The Posies of George Gascoigne*, 1575.

II. Elizabethan Poetry. The age of Elizabeth is primarily an age of poetry. The greatest poetic geniuses of the period, with one notable exception (Spenser), turned to poetic drama, and left to succeeding generations the greatest examples of that type that have yet been written in modern times. But a glorious outburst of lyric sweetness is also synonymous with Elizabethan verse. The sonnet, the song, the pastoral, the heroic poem, and the romantic epic flourished.

A. The Sonnet.

1. Type. The sonnet is the most famous of all the fixed forms of poetry. It is a short lyric of fourteen iambic pentameter lines, arranged either in an octave and sestet (Italian form) riming *abba, abba, cde, cde*, or in three quatrains and a couplet (English form) riming *abab, cdcd, efef, gg*. The octave never varies in the Italian form; the sestet is more flexible, the rime scheme *cd cd cd* occurring almost as frequently as the one given above. The octave at this period usually presents a thought, or problem, or question; the sestet applies or appropriately completes it. The concluding couplet of the English form often gives an effective epigrammatic close to the thought expressed. The Italian form is frequently styled Miltonic; the English, Shakespearean.
2. Collections. After the fashion of Dante and Petrarch in Italy, and Ronsard and Desportes in France, the Elizabethan poets wrote whole cycles of love sonnets, in some cases undoubtedly merely as a literary exercise, in others as the poetic expression of a genuine emotion. The sonnet series became immensely popular about 1590; during the last decade of the century came half a dozen cycles of lasting importance. Not all the sonnets were amoristic. Surrey had earlier made use of the sonnet to celebrate friendship; religious and philosophical subjects were treated, and many sonnets were addressed to patrons. But by far the larger number of those arranged in a series were on some love theme. Close to two thousand sonnets were written during this period.

   The leading collections are: (*a*) *Hekatompathia*, 1582, by Watson, probably the earliest of the cycles in England; (*b*) *Astrophel and Stella*, 1591, by Sir Philip Sidney, the ideal courtier and gentleman of the time, a collection of 108 sonnets and songs addressed to Lady Penelope Devereux, to whom he had formerly been betrothed; noted for their poetic beauty and sweetness of music; (*c*) *Diana*, 1592, by Henry Constable, one of the better-known cycles; (*d*) *Delia*, 1592, by Samuel Daniel, a group of love sonnets of merit, strongly influenced by the French; (*e*) *Parthenophil and Parthenophe*, 1593, by Barnes; (*f*) *Licia*, 1593, by Giles Fletcher the Elder, a minor cycle, written mainly as a literary exercise; (*g*) *Tears of Fancie*, 1593, by Watson, another minor series; (*h*) *Phillis*, 1593, a minor sonnet series, written by one of the well-known prose romancers, Thomas Lodge; (*i*) *Idea*, 1594, by Michael Drayton, a well-known series; (*j*) *Sonnets*, 1594 probably (published 1609), by William Shakespeare, the most famous of all the cycles; it consists of one hundred and fifty-four sonnets, the first ones of which apparently are addressed to a man, "W. H."; the later to a "dark lady." Among these are some of the most beautiful sonnets in the language; (*k*) *Amoretti*, 1595, by Edmund Spenser, one of the most exquisite sonnet cycles of the day, written to Elizabeth Boyle, whom the poet later married.

B. The Song.

1. General Characteristics. The songs of the Elizabethan period are among the best in the language. They were really written to be sung to a musical accompaniment, and they have about them a singing quality, a naturalness and sweetness of melody that make them truly delightful. They were frequently scattered

through the sonnet cycles and prose romances; many of the best ones are to be found in the dramas of Shakespeare and his contemporaries. Nearly all possess genuine feeling coupled with a true lyric beauty. The rapturous commingling of sacred and profane love, of sensuousness and piety, in these songs is a mark of the time. Many of these songs were collected in the poetic miscellanies of the day, in the song books, and in the collections of individual poets.

2. The Poetic Miscellanies.
   (*a*) *Tottel's Miscellany of Songs and Sonnets* was published first in 1557, by the publisher Richard Tottel. This little volume, printed the year before Elizabeth came to the throne, is forever famous as the first printed collection of lyrics in English and the first poetical publication of the age of Elizabeth. It contained 271 lyrics, one half of which were by Wyatt and Surrey. It marks the outburst of modern English poetry. The volume went through eight editions before 1585.
   (*b*) Other collections followed close upon the success of the *Miscellany:* (1) *Paradyse of Daynty Devices*, 1576. The lyrics in this volume treat largely of moral themes. The book went through eight editions by 1600. (2) *A Gorgious Gallery of Gallant Inventions*, 1578; (3) *A Handefull of pleasant delites*, 1584; (4) *The Phoenix Nest*, 1593; (5) *The Passionate Pilgrim*, 1599, a collection containing five sonnets by Shakespeare and the song, *Come Live with me and be my Love*, by Marlowe; (6) *England's Helicon*, 1600, one of the most popular late collections, containing poems by both Spenser and Sidney, as well as by George Peele and Thomas Lodge; (7) *The Phoenix and The Turtle*, 1601, a collection in which there are thirteen four-line stanzas which Shakespeare is said to have written; (8) *Poetical Rhapsody*, 1602, arranged by Davidson.
3. Elizabethan Song Books. During the two decades, 1585–1605, more than a score of song books were completed. Among the best known were: (*a*) *Psalms, Sonnets, and Songs of Sadness and Piety*, 1587, by William Byrd; (*b*) *Songs of Sundry Natures*, 1589, by William Byrd; (*c*) *The First Book of Songs or Airs*, 1597, by John Dowland; (*d*) *A Book of Ayres*, 1601, by Thomas Campion.

C. Pastorals.
1. General Nature. The pastorals were mainly in the form of eclogues, short poems, or bucolic idylls, in which shepherds and shepherdesses are introduced conversing and singing. The singing match, the love lay, and the dirge are inseparable parts of the pastoral. As a lyric type it is a conventional and formal art.
2. Poems and Collections.
   (*a*) *Eglogs, Epytaphes, and Sonettes*, 1563, by Barnaby Googe, a moralizing group of eight eclogues connected by a double narrative thread.
   (*b*) *Shepheards Calender*, 1579, by Edmund Spenser, a rather loosely constructed poem of twelve pastoral eclogues, one for each month, glorifying England and Elizabeth and setting forth the romance of Colin (Spenser himself) and Rosalind. This miscellany of poetic fables, satires, dirges, love plaints, etc., imitating conventional pastoral themes, has five eclogues of genuinely native material — those dealing with English religious and political conditions of the day. The poem is of immense importance as marking the outburst of a great new national poetry of freshness and lyric beauty, varied and melodious, and as setting the model for the long series of English pastoral poems which followed it.
   (*c*) *Eclogues* from *Arcadia*, 1580–1585 (published 1590), by Sir Philip Sidney. In his prose tale Sidney frequently introduced pastoral eclogues imitated from the work of Virgil and Theocritus and singing of love and the delights of rural life. He was interested in introducing Latin meters into English verse. (See pages 88, 90.)
   (*d*) *Idea, The Shepheard's Garland*, 1593, by Michael Drayton (revised 1606), is probably the most beautiful of the pastoral poems in imitation of Spenser.

D. Heroic Poems. Those of this period may be classified in two groups:

1. Narrative poems based on classical sources and having a decidedly lyrical tendency:
   (*a*) *Hero and Leander*, written before 1593, by Christopher Marlowe, a long poem left unfinished by this dramatic poet at his early death.
   (*b*) *Venus and Adonis*, 1593, by William Shakespeare, a long poem filled with poetic passion and frank sensuousness, the charm of rural nature and imaginative suggestion, but marred by youthful excesses.
   (*c*) *The Rape of Lucrece*, 1594, by William Shakespeare, a bitter and tragic story treated with all the decorative detail and lavish extravagance of the former poem, and like it also having an unrestrained and frankly sensuous treatment of its classic story.
   (*d*) *Hero and Leander*, 1598, a completion of the last four books of Marlowe's poem, by George Chapman — the whole poem a work that reaches one of the high peaks of the Renaissance.
2. Narrative poems treating of English historical and national themes in a combination of the patriotic, religious, and personal vein. The poems of this group are much less beautiful and genuinely poetic than those of the preceding:
   (*a*) *Albion's England* by William Warner, the first of the purely patriotic poems of any importance;
   (*b*) *Complaint of Rosamond* by Samuel Daniel;
   (*c*) *Civil Wars of York and Lancaster* by Samuel Daniel;
   (*d*) *The Barons' Wars* by Michael Drayton;
   (*e*) *England's Heroicall Epistles* by Michael Drayton;
   (*f*) *Poly-Olbion* by Michael Drayton.

E. The Romantic Epic. *The Faerie Queene*, 1590, 1596, by Edmund Spenser is the best example of this type. (See pages 28–34.)

Edmund Spenser, 1552–1599

I. Spenser the Man. Spenser's life was passed in three environments, each of which influenced him greatly: *London*, in which he was born, and in which he later came to know the ambitions and anxieties of the life of a courtier and to be inspired by the thrilling new national life of England; *Cambridge*, where he formed an enthusiasm for the classics and a love for the Italian Renaissance poets; and *Ireland*, where his moral enthusiasm and his passion for the great mission of England were intensified and where the imagery and beauty of old Celtic poetry first came home to him. Spenser was a busy man of affairs as well as a poet. Associated with some of the noblest and most brilliant minds of his day, he eagerly participated with them in the varied and strenuous life of his period. His deep moral seriousness, righteousness, and idealism ally him with the Puritan movement already begun; the richly poetic nature, the melodious beauty, the sensuous appeal of his work exemplify his Renaissance inheritance. He is undoubtedly to be numbered among the Titans of English literature.

II. Spenser the Poet. Spenser was the first of the truly great Elizabethan poets — the first great national poet since Chaucer. He sums up the deeply poetical influences of the Renaissance; at the same time, he is a fountain head of fresh inspiration that was to make beautiful the verse of centuries. He is known as the "poet's poet" supreme. Although often difficult for ordinary readers because of the involved narrative, the consciously archaic quality of his diction, and the slow movement of his verse, he has probably wielded more influence on other poets than any other single writer in English, and is by them best appreciated and most highly valued. His verse is rich and sensuous, pictorial, languorous, melancholy, melodious, imaginative, and technically exquisite.

III. Spenser's Masterpiece, *The Faerie Queene*.

A. Inception.

1. Certain definite conditions existing in England during the latter half of the sixteenth century are largely responsible for the nature and tone of the poem.

(*a*) First of all, there was the great influence of a new learning coming from a study of the classics, and a most intense intellectual curiosity.

(*b*) Along with this new enthusiasm for learning went the new religious devotion and a freedom firmly rooted in a national Protestantism, as a result of the English Reformation. The first violent phase of the Reformation had passed; freedom had been won, and the Puritan spirit, as yet still broad and tolerant, was growing apace.

(*c*) Accompanying phenomena came in the revived appreciation of the beauty of mediævalism with its feudal system and chivalric code, now far enough in the past to be idealized. The three, fused in the new spirit of nationality, led to a new and idealized chivalry which should consecrate itself in the great intellectual deeds and exploits honoring Elizabeth. This ideal chivalry nowhere finds more adequate expression than in the allegory of *The Faerie Queene*, uniting, as it does, the pastoral, the chivalrous, the ethical, and the allegorical.

B. Some Immediate Influences. The great epics of chivalry: *Orlando Furioso* of Ariosto, probably more closely followed than any other single work; *Gerusalemme Liberata* of Tasso; the *Amadis de Gaula* of Montalvo; and the *Morte d'Arthur* of Malory. Didactic allegories influenced the complicated allegorical and moralistic phases of the poem: *Divina Commedia* of Dante and the *Roman de la Rose* from foreign writers; *The Pricke of Conscience* of Richard Rolle of Hampole; *The Parlement of Foules* of Chaucer; *The Vision of Piers Plowman* of Langland; and *The Induction* of Sackville. Classic sources: the pastorals of Virgil and the philosophical writings of Aristotle and Plato.

C. The Plan of *The Faerie Queene.*

1. Theme. Spenser, in a letter to Sir Walter Raleigh, prefixed to the 1590 edition, explained his plan. He was treating a problem most interesting to the Renaissance mind — the individual viewed in his relation to the state. He planned two poems, one to be an exposition of private virtue as set forth in the character of an Ideal Knight; the other to show this ideal character as a governor, or as an example of public virtue. The first of the two he wrote in *The Faerie Queene;* the other was never written. The Ideal Knight was to be an embodiment of the twelve cardinal virtues as outlined by Aristotle.
2. The Poem in General. During a solemn twelve-day feudal festival Gloriana, Queen of Fairyland, sends out each day a separate knight to champion the right. Each knight represents a private moral virtue, and one book of the poem is devoted to his story. The twelve books are unified through the appearance in each of the Ideal Knight, Arthur, representing a combination of the twelve virtues in Magnificence, or Magnanimity. Only six books and two cantos of a seventh were completed. The story of *The Faerie Queene* may be simplified somewhat if the reader remembers that it is a story in a vacuum — having no space, no time, but really being in a spotlight, as it were. There is no horizon.

D. Allegory. Sometimes involved and confusing; in general threefold — moral, religious, and personal or political. Book I is often thought an allegory of man's relation to God; Book II, of man's relation to himself; and Books III, IV, V, and VI, of man's relation to his fellow men.

1. In the moral allegory the characters all represent various virtues and vices whose incessant warfare, one with the other, typifies the human soul in its struggle after perfection.
2. The religious allegory represents the struggle of a victorious Protestantism against an ever-wakeful, cunning, and determined Church of Rome, and against atheism and paganism.
3. The political allegory gives us a concrete presentation of many of the great Elizabethans, but is mainly directed to the glorifyng of the state in the person of Elizabeth. She is represented as *Gloriana,* as *Britomart,* as *Belphœbe,* as *Mercilla; Arthur* represents Leicester; the *Red Cross Knight,* Raleigh or Sidney, probably the latter, as the ideal Englishman; *Una,* some fair lady of the court; *Duessa,* Mary Queen of Scots; *Tennis,* Raleigh; *Artegall,* Lord Grey;

Sir Satyrane, Sir John Perret; *Archimago*, Philip II of Spain; *Bourbon*, Henry IV of France; *Flourdelis*, France; and *Belgæ*, Holland. The chief events alluded to are the Huguenot massacre of St. Bartholomew's Eve, the Spanish Armada, the execution of Mary, and the disturbances in Ireland. In the political allegory Leicester is represented as the perfect knight; but in the conception of the state as such, the perfect knight is England itself.

E. The Completed Parts.

1. Book I, the story of the Red Cross Knight, Holiness.
   (*a*) Story. The knight accompanied by Una succeeds in slaying the Dragon.
   (*b*) Moral allegory. Holiness guided by Truth overcomes Sin and Heresy.
   (*c*) Political allegory. The events of the English Reformation ending in the triumph of the Protestant Church.
   (*d*) Interpretation. The chronology of the story seems confusing. Spenser is interested here in psychological time only. Happy time flies; unhappy days, seeming like months or years, pass slowly. Unpleasant things are dropped by the characters as human beings tend to put unpleasant things out of mind. Here life is looked upon as "illusion," in the words of Holiness; often the truly beautiful may only with difficulty be distinguished from the falsely beautiful — an idea from Plato. There was an old idea that a twisted or distorted soul showed in a misshapen body. Plato had given as an exception the idea that sometimes a twisted body did not betoken a soul awry. Spenser advances the idea that sometimes perfectly devilish souls get into beautiful bodies without injuring their outer beauty at all. The love of what is good and beautiful and the driving out of evil through the positive love for good constitute holiness in Spenser's eyes.
2. Book II, the story of Sir Guyon, or Temperance.
   (*a*) Story. The adventures of Sir Guyon aided by Arthur, ending in the defense of the Lady Alma and the routing of Acrasia.
   (*b*) Moral allegory. The course of Temperance in Life. He avoids extremes, choosing neither gloom nor false joy, neither passion for wealth nor sensual passion.
   (*c*) Political allegory. The conservative, temperate English gentleman seems to be held up as an ideal representative; through a clear-sighted view of the past history of his country, his patriotism has become strong and sincere.
   (*d*) Interpretation. Here life is not an illusion at all, but absolutely clear. Here the individual is called upon to make a choice. What Spenser seems to mean by Temperance is clear-sightedness. He represents life as full of splendid things — all of them good, but not good for all persons. One must needs be able to choose with discrimination. Temperance also means fidelity to the choice once made.
3. Book III, the story of Britomart, the female knight of Chastity.
   (*a*) Story. The adventures of the chaste Britomart with Sir Artegall, representing Justice.
   (*b*) Moral allegory. The new ideal of Chastity.
   (*c*) Political allegory. The sovereign queen, Elizabeth, loves Artegall, Lord Grey, her representative in Ireland, since he stands for Justice, an attribute of real sovereignty.
   (*d*) Interpretation. The mediæval ideal of withdrawal from the world in chastity here gives way to the Renaissance conception. Spenser sets forth a new idea of chastity — a perfect woman, unknowing, out in search for a mate, because she realizes that he and she will found a great line. The new Renaissance love of the goodness and abundance of life is tempered by the high moral seriousness of the Puritan.
4. Book IV, the adventures of Campbell and Triamond.
   (*a*) No single knight dominates this book; various aspects of love are depicted.
   (*b*) Friendship between men is celebrated in the relationship of Campbell and Triamond.

(*c*) Friendship between women is seen in the attachment of Britomart and Amoret.
(*d*) Britomart and Amoret are seen in further love adventures.

5. Book V sets forth the story of Sir Artegall, or Justice.
   (*a*) Story. Justice prevails in the saving of Irena by Artegall, in the relief of Belgæ by Arthur, and in the trial and execution of Duessa.
   (*b*) Moral allegory. The triumph of Justice seen in many forms.
   (*c*) Political allegory. Through the justice of Elizabeth's representative the Irish problem is relieved, Holland is assisted by England, Mary Queen of Scots is tried and punished.
6. Book VI, the adventures of Sir Calidore, the embodiment of Courtesy.
   (*a*) Story. Calidore puts down the Blatant Beast.
   (*b*) Moral allegory. By Courtesy, Scandal is abhorred and vanquished.
   (*c*) Political allegory. Sir Philip Sidney, Courtesy personified, deplores the harm done to England by false scandal. Spenser refers to the unjust treatment accorded Lord Grey and others, who, though having been real servants of the country, were bitterly criticized.
   (*d*) Interpretation. Courtesy is the manner of one who loves life, is just, true in friendship, and able to see clearly and make wise choices and abide by them. It is, in short, the sum of the qualities set forth in the first five books. Having holiness, temperance, chastity, friendship, and justice, one then has courtesy.
7. Book VII was left as a mere fragment of two cantos, published in 1609.
   (*a*) The story is merely begun.
   (*b*) Moral allegory. The dangers occurring to the state from Mutability.
   (*c*) Political allegory. England's lack of a consistent program with reference to an Irish policy seems to be occupying Spenser's mind.

F. Language and Metrical Form.

1. The Spenserian language, invented by the poet, is the most original thing in the poem. It is rich with foreign forms, while remaining thoroughly English in its idiom. It is a time-proof language, because, while a language that never was and never will be spoken, it is a strictly phonetic language, and it works. He spells his words as they are pronounced, and his riming words, his words that sound alike, are likewise spelled alike.
2. The Spenserian stanza was likewise invented by Spenser and has since come to be recognized as especially effective in and adaptable to any kind of descriptive or reflective poetry. It has frequently been employed by some of the greatest English poets from his day to the present. It is composed of nine lines, the first eight iambic pentameter lines, in the form of linked quatrains, being followed by an alexandrine or six-foot line. The rime scheme is *ab ab bc bc c*.

IV. Spenser's Remaining Works, though none of them worthy of rank beside his masterpiece, are nevertheless of importance: (*a*) 1569, twelve sonnets of Du Bellay translated by Spenser while at Cambridge for a miscellany known as *Theatre for Worldlings*; (*b*) 1579, *The Shepheards Calender*, his first poem of importance, a pastoral in twelve eclogues. (See page 26.) The didactic element in his poetry and his own interest in the state is to be noticed here in his warning to England of the danger in the Rome-Spain alliance. (*c*) 1591, *Complaints*, a collection of minor verse, written for the most part at an earlier date, but published only after his success of the preceding year. The two most important are: *Mother Hubbard's Tale*, a poem in the form of a mediæval beast fable or satire on society in which he gravely warns Lord Leicester to prevent the proposed marriage of Elizabeth to the Duke of Anjou, a poem which may have occasioned his mission in Ireland; and *Virgil's Gnat;* (*d*) 1591, *Daphnaida*, another pastoral; (*e*) 1591, *Astrophel*, an elegy on Sidney; (*f*) 1595, *Colin Clout's Come Home Again*, written upon his return to Ireland in 1591; (*g*) 1596, *Amoretti*, a sonnet sequence celebrating his love for Elizabeth Boyle. (See page 24.) (*h*) 1596, *Epithalamion*, a marriage song celebrating his union with Elizabeth Boyle; (*i*) 1596, *Prothalamion*, another wedding song; (*j*) 1596, *Four Hymns*, presenting his neo-platonic creed, his theory of love and beauty.

Early English Drama

I. Religious Drama. The dramatic instinct seems to be as old as the human race, and is perennial. Long after the Roman drama, which had grown dissolute and was frowned upon by the early Christian Church, had been prohibited by law, the germs of a new drama originated within the Church itself.

A. Origin. In order that the meaning and significance of certain elements in the church ritual, in Latin, might be brought home to the people more forcibly, there were introduced into some of the services bits of dramatic action or dramatized antiphonal singing. These interpolated passages appropriate for special days were called *tropes*, were associated especially with the Easter and Christmas services, and date from about the ninth century. They were but another example of the appeal made to the eye in these old churches and cathedrals.

1. As early as the fifth century, the church ritual, then not so fixed as it became later, was embellished on high church festivals such as Easter and Christmas, by the addition of living tableaux to illustrate the gospel story, and these naturally came to be accompanied by antiphonal singing.
2. *Quem Quæritis*, a little *trope* for the Easter Mass, is a good example of an early dramatized interpolation. (See *Early Plays*, Riverside Literature Series, or *Pre-Shakespearean Drama*, Vol. I. Manly.)
3. Unfortunately, no specimen of the Latin liturgical drama exists among the literary antiquities of England; in Holland one has survived; in Germany, thirteen; and in France, fourteen.

B. Early Development. The device proved popular and effective.

1. These *tropes* gradually grew into tiny liturgical plays, or bits of drama as a part of the regular liturgy of the mass service, each of the principal festival days having its *trope;* and sometimes several of these were linked together in a series, as, for example, one for Good Friday, one for the following Saturday service, and one for Easter Day.
2. As the plays grew in number and in length, their position in the service and in the church itself changed.
   (*a*) They were first moved from the choir to the nave of the church, as the desire for greater elaboration in dramatic effects arose.
   (*b*) Growing still more, they were moved from the church itself to the porch or to the churchyard.
   (*c*) As they came to be given in longer and longer series, the attendant crowds grew in number, came from greater distances, and for a greater length of stay, caused small fairs to grow up in connection with their presentation, and by trampling on the graves in the churchyard and desecrating the spot in other ways, caused the Church to desire the removal of the plays to other locations.
   (*d*) Hence, the plays were moved to neighboring meadows or fields; and with their departure from the precincts of the Church they gradually passed from the hands of the priests into those of the Trade Guilds for presentation. This had largely taken place by 1300.

C. Mystery Cycles. Approximately four hundred years of gradual development saw the church plays built up into vast cycles which were presented at least once a year, especially on the festival of Corpus Christi, in the principal towns of England. The Mystery plays were dramas based directly on stories from the Bible; and the cycles often covered the Biblical narrative from the creation, through the passion of Christ, to the last judgment. None of the cycles is a homogeneous whole, the work of one author; each is of composite authorship and probably of gradual growth.

1. These plays were usually presented:
   (*a*) by the united trade guilds of the mediæval city, each guild being responsible for its own play;
   (*b*) on "pageants," or great two-story wagons serving as dressing room and stage;
   (*c*) at the street corners and in the city squares, a wagon stopping at each for the

presentation of a play and then moving forward that another might follow it and bring in the next play;

(*d*) through a period sometimes lasting as long as three or four days, during which performances were progressing continuously.

2. Probably each of the great mediæval cities of England had its own long cycle of mystery plays. Four of these have come down to modern times practically complete; fragmentary parts of several others have been preserved; in other cases information about the plays has come down to us, while no fragment of the plays themselves escaped the ravages of time. These cycles flourished especially in the fourteenth and fifteenth centuries.

(*a*) York Cycle — forty-eight plays in number. The longest, probably the oldest, and the last to be printed of all the cycles. The plays are grave in tone, decorous, and almost altogether free from the element of comedy. They were presented in the old cathedral city of York.

(*b*) The Townley or Wakefield Cycle — thirty-two plays. Not entirely complete. Vigorous and original and introduced with a decided element of humor. Not much pathos. Original interpolations on the Scripture narrative are particularly abundant in this cycle. (See *Second Shepherd's Play* in *Early Plays*, Riverside Literature Series.)

(*c*) The Chester Cycle — twenty-five plays. In tone more closely related to the Townley than to the York Cycle, being as jocular as the former; but the religious tone is high. Probably played at Whitsuntide, rather than at Corpus Christi, in the old cathedral town of Chester.

(*d*) The Coventry Cycle, or Ludus Coventriæ, sometimes called, from the earliest known owner of the manuscript, "Hegge Plays" — forty-three plays. Like the York Cycle, grave and decorous. The soberness of treatment, the decided mariolatry of the cycle, and the foreshadowing of the moralities in the abstract personifications here are the most striking features. Some students believe these plays to have been acted at the old cathedral city of Lincoln, instead of at Coventry. Another cycle, known by report but not now extant, was given at Coventry.

(*e*) Fragments of cycles from several cities exist, and contemporary records herald many others.

(1) Newcastle-on-Tyne once had a series of sixteen plays of which one, *Noah's Ark*, is preserved.

(2) Norwich apparently had a series of twelve Whitsuntide plays; one remains today — a *Creation* play.

(3) Norfolk may have had its cycle, from which an *Abraham and Isaac* play is extant.

(4) Dublin also had its cycle and preserves an *Abraham* play, probably the best of the six *Abraham and Isaac* plays now known.

(5) London had a long cycle which took eight days for presentation and a shorter cycle taking three; there was a Beverly Cycle of thirty-six plays; Worcester had a cycle of at least five plays; and Canterbury, Preston, Heybridge, Kendall, and Lancaster also appear to have had their cycles. Plays from none of these cities, however, are known to be extant today.

(6) There is a series of four Digby plays, but they seem to be of a period of later development than most of the great mystery cycles. They point to the decay of the old religious drama and to the coming of the secular stage.

(7) There is also a long series of Cornish Mysteries, called Guaries; these, however, are written in Cornish and hardly deserve a place beside the regular English Mysteries.

3. The dramatic value of these mystery cycles is considerable; they made a large contribution to later drama for which they paved the way. The use of the vernacular early took the place of the Latin in the church plays. The sense of design back of them, though rude oftentimes, is sweeping in scope, combining

freedom with unity and dignity, and is built up with massive structure. The dramatic sense back of them is noteworthy; there is a unity of theme and a keen sense of dramatic situation. The seed both of comedy and of tragedy is there, comedy being used as a relief from the intolerable poignancy of many of the stories. A good sense of dramatic development is shown; event proceeds from event in causal relationship. The theme is that of rebellion against divine law and the inevitable punishment, the same theme popular with the Elizabethan playwrights. In the introduction of extra-biblical incident and character, they show a command of realistic characterization and a robust vitality, and a grasp of the comedy and tragedy of real life. They make a noteworthy contribution to the development of character types; Cain's "Garcio" or ploughboy, the shepherds, the soldiers, Noah's wife, the detractors of the Virgin, the woman taken in adultery and her lover, Pilate, the beadle of Pilate's Court, Herod — each is a real personality.

D. Miracle Plays. The distinction between the miracle play and the mystery play was never so strictly maintained in England as in France; the terms were used somewhat interchangeably. In France, plays based on the legends of the saints were called miracle plays; those on stories from the Bible were called mysteries. The saint's play never became so popular in England as in France but many existed. The miracle and mystery plays were of contemporary growth.

1. *Ludus de Sancta Katharina*, arranged by Geoffrey of St. Albans and performed at Dunstable about 1110, is the earliest miracle play known to have been performed in England.
2. There is an Anglo-Saxon play known as *The Passion of St. George*, one of only two remaining saints' plays in English.
3. Probably many French miracle plays were acted in England during the twelfth and thirteenth centuries, while the country was still bilingual.
4. *Mary Magdalene*, the third play among the four "Digby" dramas, is the last of the English miracle plays and has several elements that would connect it with the earliest morality plays.

II. The Moral and Didactic Play is to be considered as a growth and development in drama parallel with, though of somewhat later beginning than, that of the mystery cycles — a younger contemporary. Moralities and interludes flourished in the fifteenth and sixteenth centuries.

A. Morality Plays were dramatized moral allegories, having as characters mainly personified abstractions. They were separate plays and did not develop into connected cycles. The earlier moralities present man's struggle with the powers of good and evil in his efforts for salvation. Later ones dealt with controversial questions, religious and moral, or intellectual. They had one advantage over the mysteries: their authors were free to invent new plots, incidents, and characters at will. The satiric element enters largely into the later plays. Unfortunately the two earliest morality plays on record in England, *The Paternoster Play*, 1378, and the *Creed Play*, 1446, both performed in York, have been lost. The moralities fall into two general divisions:

1. Universal Moralities: so-called because they deal with the whole moral problem of humanity. Good examples of the type are:
   (*a*) *The Pride of Life*, a little play, probably written early in the fifteenth century, of which only a fragment is preserved. The prologue gives the plot.
   (*b*) *The Castle of Perseverance*, dated from the earlier half of the reign of Henry VI and usually considered our earliest extant morality play; it seems to aim at tracing the spiritual history of typical man.
   (*c*) *Mind, Will, and Understanding*, found with the above-mentioned play in a manuscript known as the Marco Moralities. It is a play having both scope and dignity; Anima, the human soul, is corrupted by Evil; Mind, Will, and Understanding fail; Purification comes through Wisdom, who is Christ.
   (*d*) *Mankind*, the third play of the Marco Moralities and a more dramatic play than the others, presenting the struggle between Mercy and Mischief for the soul of Mankind.

(*e*) *Mundus et Infans*, or *The World and the Child*, printed 1522, a play which belongs to the earlier and more dignified period of the morality play.

(*f*) *Everyman*, the best known, best liked, and most beautiful of the moralities. Here not the whole career of Everyman, but the one great dramatic moment, has been selected for presentation. "The whole pitiful pathos of human life and death is here." (Ward).

(*g*) *Magnyficence*, a morality by John Skelton, 1460–1529. Magnificence is seduced by a company of false friends and goes through many trials and dangers, but finally recognizes the error of his way and reforms. Skelton and Medwall (fl. 1486), author of *Nature*, are the earliest English playwrights whose names are known today.

(*h*) *Satyre of the Thrie Estatis*, 1540?, by Sir David Lyndsay. This is not properly an English play, but a Scotch one, and it differs in marked fashion from the English type. Less moral edification and more satire on current abuses in Church and State are aimed at.

2. Limited Moralities, so-called because they have a more restricted theme and are more particularized than the Universal.

(*a*) Several of these limited moralities are more general in character than is characteristic of the type as a whole: (1) *Nature*, by Henry Medwall (fl. 1486), printed 1530 by John Rastell but composed earlier; a play in two parts, embracing the whole moral problem of mankind, each part probably intended for performance as an interlude; (2) *Hycke Scorner*, probably before 1534; here man is shown being led by Imagination and Free Will into irreligion; (3) *The Interlude of Youth*, a little play probably dating from the reign of Queen Mary, presenting the contest for the guidance of Youth, between Charity and Humility on the one hand, and Pride, Riot, and Lechery on the other.

(*b*) A number of these limited moralities bear on questions of religious controversy: (1) *Lusty Juventus*, by R. Wever, printed about 1549; a little Protestant theological play; Lusty Youth is lured from the protection of Good Counsel by Hypocrisy and Abominable Living. With the aid of God's Merciful Promises he is rescued and left expounding the Lutheran doctrine of Justification by Faith. (2) *The Three Laws*, by Bishop John Bale, 1495–1563, probably written *c.* 1538 and later revised; one of the early plays of a militant Protestant reformation. (3) *Republic*, *c.* 1553, clearly a Catholic Morality, and the only one extant. (4) *Nyce Wanton*, 1560, a curious little play dating from the reign of Edward VI and bearing on the Protestant side. (5) *The Longer thou Livest the More Fool thou art*, by W. Wager, on the Protestant side. (6) *The Disobedient Child*, *c.* 1560, by Thomas Ingelend, another Protestant morality belonging to the very beginning of Elizabeth's reign. (7) *The Trial of Treasure*, 1567, an anonymous Protestant play; here two courses of life are set forth in contrast, the good with the bad. (8) *Like Will to Like Quod the Devil to the Collier*, by Ulpian Fulwell, printed 1568; this exhibits the evil results of riotous living, and in religious controversy bears on the Protestant side. (9) *New Custom*, *c.* 1573, an anonymous play strongly Puritan. (10) *The Tide Tarries No Man*, by George Wapull, 1576, Protestant in sympathy. (11) *The Conflict of Conscience*, printed 1581.

(*c*) Educational and scientific tendencies are noticeable in a third group: (1) *The Nature of the Four Elements*, printed 1519, by John Rastell, a curious little morality setting forth the value of learning, particularly of scientific knowledge. (2) *Wyt and Science*, by John Redford, a play of the period of Henry VIII, between 1541–1548; it further enforces the value of thorough learning through devotion to study. (3) *The Marriage of Wit and Science*, licensed 1569–1570. There were two plays on this theme beside the one mentioned by John Redford. (4) *The Marriage of Wit and Wisdom*, a play similar to those mentioned depicting the marriage of Wit and Science.

(5) *All for Money*, by Thomas Lupton, printed 1578; this dwells upon the value of scientific education.

(*d*) An example of the political Morality in England is extant only in the fragment that has been preserved of the play *Albion Knight*, a play written about 1565, though Bale's *Kynge Johan* has many elements of the Morality combined with its chronicle history qualities.

B. Interludes. Uncertain in origin and difficult to define.

1. Definition of Type. There is no hard and fast line between the Interludes and the Moralities. The Interludes were very short plays usually presented by a small group of four or five, purely for entertainment, and may have been used either between scenes in a longer play or at banquets and entertainments. They point forward toward realistic comedy. Bands of traveling interlude players were well recognized by the middle of the fifteenth century.
2. John Heywood, 1497–1577. The best-known writer of interludes, who is sometimes called the real beginner of English comedy. Some of his plays have a didactic element, some are altogether farcical. Heywood has many excellencies; he has two weaknesses, both the product of his period: wearying argument and bawdy humor. Six plays written between 1520–1540 are ascribed to him; he is known to have written four of them: (*a*) *The Play of the Wether*, humorously didactic. (*b*) *A play of love*, almost entirely a play of argument. (*c*) *A mery playe betwene the pardoner and the frere, the curate and neybour Pratte*, a true comedy, slight in construction but with good dramatic satire. (*d*) *The four P.P.*, vivid and amusing. (*e*) *A merry play between Johan Johan the husband, Johan Tyb his wife and Syr Jhan the priest*, the best of his plays, built up about an idea now immortal in farce. (*f*) *A Dialogue concerning Witty and Witless* (or *Wit and Folly*), almost entirely a play of formal argument.

III. Folk Plays. In the folk games and dances of the Middle Ages there were many dramatic elements, some of which were so elaborated as to become practically plays in themselves.

A. Sword Dance. Pantomimic dance, supposedly originating in the primitive expulsion of Death or Winter, or the conflict between Summer and Winter, which became mimetic in character, introduced as chief characters the fool in fox's skin and the "Bessy," and used rimed speeches to introduce the characters; it is a possible ancestor of the morris dance and developed into the mummers' St. George plays.

B. Hock Tuesday Play. A very old type of play, growing from a village game custom commemorating in representative pantomime the defeat of the Danes by the English under Huna and their expulsion from the country. The play was revived for one or two performances before Queen Elizabeth; it is not heard of later.

C. Morris Dancers or Ploughboy Dancers. A transition between the sword dance and the play, performed probably on Plough Monday — the Monday after Twelfth Night, marking the resumption of agricultural work in the early spring, and having the regular grotesques of village festivals — the fool, the hobby horse, and the "Bessy"; with much dancing and with rimed speeches some character is killed and brought to life again.

D. Mummers' Plays. Another stage of advancement; although still built about the incident of a resurrection accompanied by dancing, the play is divided into three parts, and the old village grotesques are relegated to the last part; in part one, each character is introduced with rimed speech; part two is the play performed by the announced characters; part three is taken up with minor characters, dancing, and a collection. In the play a hero, usually Saint George, King George, or Prince George, kills, or is killed, by his opponent; then a doctor — usually a comic character — restores the dead man to life.

E. St. George Plays. Plays developed from the sword dance, which in the inevitable incident of the death and restoration to life of one of the characters enshrine the memory of the old pagan sacrifice now Christianized. These were favorites with the mummers at Christmas time. (See Thomas Hardy's novel, *The Return of the Native*.)

F. Robin Hood Plays. A development probably from the May games, introducing

the chief characters of Robin Hood ballads, Robin Hood himself, Maid Marian, Friar Tuck, Little John, the Sheriff of Nottingham, and others. A fragment of such a play is extant and dates from the fifteenth century (see Manly, Vol. 1, p. 279), and a number of Robin Hood plays and operas lasted through the sixteenth century. Robin Hood was a sort of national hero; the patriotic element entered largely into these plays and helped pave the way for chronicle history plays.

IV. The Transition from Mystery, Morality, and Folk Plays to Regular Drama came by gradual stages about the middle of the sixteenth century. The representation of human life as it is, rather than the pointing of a moral, now became the chief aim of writers.

A. Classical Influence. Strong at this period. The ten tragedies ascribed to Seneca, popular, though not acted, throughout the Middle Ages, and now translated into English, 1559–1581, set an example which some writers attempted to force on English tragedy as a model. The five-act divisions, the observance of the so-called dramatic unities of time, place, and action, the rigorous exclusion of all comedy from tragedies, the absence of stage action, the emphasis upon character, the use of the chorus and of the stock figures of tyrant, of confidant, and of ghost mark some of the main elements of Senecan tragedy. For comedy the plays of the Latin writers, Plautus and Terence, in their wit and sententiousness, their clear plot development, and their natural dialogue, served as models. Elizabethan writers adopted largely the five-act tragedy and rejected almost altogether the division between comedy and tragedy and the slavish following of the dramatic unities. The two ideals, classic and native, remained in contention, with the native largely triumphant, though modified and regularized somewhat by the classic. New standards of dignity and regularity, however, came as a result of the conflict.

B. Classical Comedy in English.

1. *Ralph Roister Doister*, 1554?, by Nicholas Udall, is usually considered the first true comedy in English, having a regular plot and divided into acts and scenes. Both in structure and in tone it is imitative of Plautus.
2. Other Plays. (*a*) Imitations, adaptations, and translations include: *Thersites*, 1537; *Jack Juggler*, 1553–1558; *The Supposes*, acted 1566, a prose comedy by George Gascoigne translated from Ariosto; (*b*) The school plays, largely satirical, written for presentation in the Latin schools — (1) *The Piligrimage to Parnassus*, 1598; (2) *The Return from Parnassus*, two parts 1601, 1602.

C. Classical Tragedy in English.

1. *Gorboduc, or Ferrex and Porrex*, acted 1562, by Thomas Sackville and Thomas Norton, is the first regular English tragedy. Although using a native story and having as its didactic object the handling of problems relating to the queen's marriage, it is based directly upon Seneca, having five acts, excluding comedy, preserving the unities with modifications, and employing the chorus. The play is important also for introducing to Elizabethan drama blank verse, the metrical arrangement which it was to use most effectively.
2. Other adaptations include: (*a*) *Jocasta*, acted 1566, a play in blank verse in Senecan style, adapted by Gascoigne from an Italian version of a Euripidean tragedy, a play which did little to advance English tragedy; (*b*) *The Misfortunes of Arthur*, 1593, a tragedy in blank verse after the manner of Seneca, adapted by Thomas Hughes from the Arthurian stories — ancient British legends — of Geoffrey of Monmouth and Malory.

D. Domestic Comedy.

Gammer Gurton's Needle, 1562?, printed 1575, by William Stevenson (?) is the first wholly English comedy. The play is based on classic drama in structure, but in tone, spirit, characters, and setting is typically English. It is a realistic English farce comedy of peasant folk. It is in verse, a running meter riming in couplets being employed. It is a vigorous play, full of life and vitality, coarse, but delightfully humorous.

E. Chronicle History Plays. As a type of drama they antedated and influenced both the historical play and the tragedy of the Shakespearean period.

1. Bale's *Kynge Johan, c.* 1548, is in spirit and method as much a morality play as a chronicle history.
2. *Richard Tertius,* by Thomas Legge, was acted in St. John's College, Cambridge, 1573; although a Latin play, this is important as the first to be based on a subject taken from recent national history.
3. *The Famous Victories of Henry the Fifth,* printed 1598, and acted before 1588, also adheres to recent national history, but in form eschews the classic influence and follows closely the old miracle play; it is the earliest example of the English chronicle history based on popular, rather than academic, standards.
4. *The Troublesome Raigne of King John,* in print by 1591, is about the best example of the pure chronicle play.
5. *The True Chronicle History of King Leir,* printed 1605, and probably acted 1594, is a well-conceived and well-written old chronicle play, which influenced Shakespeare's great tragedy *King Lear.*
6. *The Lamentable Tragedie of Locrine,* by "W. S.," 1595, is interesting for its combination of the classical and native dramatic elements in a historical play. It was written between 1591 and 1595. Some writers ascribe the play to Shakespeare.
7. *The First Part of the Tragical Raigne of Selimus,* printed 1594, but probably of later composition than *Locrine,* with which it has kinship, is often ascribed to Greene.

Early Elizabethan Drama: General

I. The Rise and Decline of Elizabethan and Jacobean Drama, 1580–1640.

A. 1580–1595 — The rise of Elizabethan drama in the work of Shakespeare's predecessors and in his own early, experimental work.

B. 1595–1616 — The high period of Elizabethan drama, in the mature work of Shakespeare, and in the work of his later contemporaries, Jonson, Beaumont, Fletcher, and Dekker.

C. 1616–1640 — The decline of drama during the Jacobean Period from the death of Shakespeare to the closing of the theaters in 1642.

II. The Elizabethan Theater.

A. The Public Theaters. The inn yard as a place for professional performances of plays gave way soon after 1576 to the public theaters of London, erected as follows: (1) The *Theatre,* erected by James Burbage, 1576, in Finsbury Fields. The lease ran out in 1596, and the theater was closed after twenty years of service. (2) The *Curtain,* probably opened 1577 in the same locality. (3) The *Rose,* erected 1592 on the Bankside, south of the Thames, which became the chief locality for theaters thereafter. (4) The *Swan,* erected 1594 on the Bankside. (5) The *Globe,* erected 1599 on the Bankside. (6) The *Fortune,* opened 1600 on the Bankside. (7) The *Second Blackfriars,* 1596. Richard Burbage leased the *Blackfriars Theatre* for a "public" playhouse. The children's companies acted here again from 1600 to 1608. In 1608, Shakespeare's company took over *Blackfriars* and made of it a "public" playhouse. (8) By 1600, eleven theaters existed in and about London. Later ones were built as follows: The *Red Bull* and *Whitefriars,* about 1605; and the *Hope,* 1613.

B. Plan. The theaters were three stories high, were round, octagonal, or square in shape, had a pit or central portion open to the sky, and were surrounded by three balconies or tiers of boxes one above the other. No seats were provided in the pit; comfortable cushioned ones filled the balconies. The front stage jutted out into the pit. Above it, beginning half way back and supported on two tall columns, rose a superstructure known as the "heavens." On a line with the second balcony, and under the back portion of the "heavens," was an upper stage. Beneath this was a section probably known as the inner or back stage which might be curtained off. Painted scenery soon came to be employed to a limited extent; heavy properties and stage furnishings were numerous and costly. Openings in the "heavens"

leading to the "huts" above, and trapdoors in the stage might be employed for supernatural effects. The flag flying above the "heavens" signified that a performance was to take place.

C. Private Theaters. These were similar to the public playhouses in staging, but performances were held for royal or noble persons (performances which formerly had been held in halls). Hence they were more richly adorned. They were completely roofed, lighted by candles, and furnished with painted scenes. Admission was higher, and the audience more select. There were several private theaters:

1. The first *Blackfriars*, leased 1576. This earliest private theater was created by Farrant from the remodeled hall of the old monastery of the Blackfriars. The Children of the Chapel Royal acted here when, as at first, it was under royal patronage; they were subsidized by royalty and given a careful course of training in acting, singing, and dancing. John Lyly was one of the principal figures here. The place was closed in 1584.
2. *St. Paul's*, 1578?. This was a smaller but similar hall for the acting of the boys' company of St. Paul's Cathedral. Suppressed near the end of 1590, the company began producing again by 1600 and continued to act until 1606.
3. Later private theaters include the *Phœnix* or *Cockpit* in Drury Lane, probably opened about 1617, and the *Salisbury Court Playhouse* opened about 1629–1630.

III. The Elizabethan Actor Companies.

A. Origin. For centuries following the origin of the drama in the church services, English plays were mainly in the hands of amateur rather than professional actors. Even after the time of the interludes, when groups of professional actors went about presenting short plays, powerful rivals were encountered in the child actors, playing largely in private for the court or in the homes of nobility, and boys in the Latin schools presenting classical plays. Whether the future of the drama was to be in the hands of amateurs or professionals was not settled until the period preceding the work of Shakespeare. Regular drama and regular dramatic companies may be said to have begun in 1574 with the granting of a royal permit to Lord Leicester's men, allowing them "to give plays anywhere throughout our realm of England"; two years later the first playhouse, the *Theatre*, was built for them by James Burbage. In these companies the women's parts were played by the younger men and boys.

B. Growth. There were two particularly prominent companies:

1. The Admiral's Men, a group headed by Philip Henslow and his son-in-law, Edward Alleyn, the great actor, having two theaters, the *Fortune* and the *Hope*, and gaining its name from its patron, the lord high admiral. It was later known as the Earl of Worcester's Men; then as the Queen's Men; and finally as the Prince's Men.
2. Lord Leicester's Men, a still more notable group under the management of Richard Burbage, to which Shakespeare is known to have belonged as early as 1594, gaining its name from the patron Robert Dudley, Earl of Leicester. The company had many later names; at the death of Leicester in 1588 it came under the patronage of Lord Strange, took his name, and later, when he became Lord Derby, was known as Derby's Men. Under later patrons it was known as Lord Hunsden's Men, as Lord Chamberlaine's Men, and, following the accession of James I in 1603, was called the King's Men. Its three theaters were the *Theatre*, the *Globe*, and *Blackfriars*, which Shakespeare took over in 1608.

IV. The Elizabethan Playwrights.

A. In spite of the continued interest in court and school plays, the Elizabethan playwrights wrote mainly for the public theaters and the great body of the people.

B. They were closely connected with the theaters in every way and ordinarily passed through a period of apprenticeship. They usually began with work about the theater and became actors before writing plays. They were entirely familiar with the stage and the audience and the reaction of one to the other. Having begun as actors, they next turned to revising old plays for the use of their own companies. From their work as adaptors of older plays they passed by natural stages to in-

dependent work in dramas of their own fashioning. They had a common storehouse of material from which all drew freely, no attempt being made to construct altogether original plots. They very frequently worked in pairs, collaborations such as those of Marlowe and Fletcher with Shakespeare, or Beaumont with Fletcher, being good examples of the results obtained; and they frankly aimed to hold and entertain their audiences, the theater being for them a commercial venture as it is today.

The Predecessors of Shakespeare

I. John Lyly, 1553–1606, lyric poet and writer of prose romances as well as a dramatist.

A. The Plays. (1) *Campaspe*, 1584, a play on the classic story of Alexander, Campaspe, and Apelles; (2) *Sapho and Phao*, 1584, a play still employing the old allegorical elements; (3) *Endymion*, 1591, a play complimenting Elizabeth and Leicester as Cynthia the chaste huntress and Endymion; (4) *Galathea*, 1592, a pastoral play; (5) *Midas*, 1592, a play of complicated allegory; (6) *Mother Bombie*, 1594, a play built after the fashion of the comedies of Plautus, upon a case of mistaken identity; (7) *The Woman in the Moon*, 1597, a play in blank verse satirizing woman; (8) *Love's Metamorphosis*, 1601, a pastoral play.

B. The Type. Plays written not for companies of regular professional actors but for the children's companies, the choir boys of St. Paul's Cathedral and the children of the Chapel Royal, or of the Queen's Chapel at Whitehall. Lyly's dramas, performed at court rather than in the regular theaters, were known as Court Comedies. Usually stories drawn from classic myth and so adapted as to have bearing on contemporary court affairs are embellished with pronounced pastoral elements.

C. Significance. The eldest of the Elizabethan dramatists, he influenced his contemporaries in several ways: (1) Through witty dialogue, stressing the intellectual comedy of wit rather than the farce comedy of situation; (2) Through unity of form and spirit, balancing his character groups beautifully and suiting style to spirit in the playful aspects of love which he introduces; (3) Through artistic finish, in his careful attention to style, in his melodious lyric songs, and even in the euphuistic prose passages which he brings into his plays.

II. Thomas Kyd, 1558?–1594.

A. The Plays. (1) *The Spanish Tragedy*, acted about 1586, an example of the popular "revenge" play; (2) The earlier *Hamlet*, acted about 1588; (3) *Jeronimo*, acted about 1592.

B. The Type. Plays of the blood-and-thunder type; melodramas of passion, strongly influenced by Seneca. Kyd introduced the revenge tragedy — the play in which the hero, slain in the early stages of the drama, dominates the latter half in the revenge that he inspires. The violent action takes place upon the stage; the revenge element is usually accompanied by introduction of a ghost; insanity is employed; and the play within the play is featured. Shakespeare's *Hamlet* shows a later refinement of the type.

C. Significance. Although crude and melodramatic, the plays of Kyd are important in that they infused passion and lusty life into the rather cold and pallid drama and thus influenced Marlowe and later Shakespeare. By raising the materials of tragedy to the level of reality and making the love story central, he paved the way for real tragedy.

III. Robert Greene, 1558–1592, lyric poet, writer of prose romance, pamphleteer, and dramatist. In some respects, the greatest of Shakespeare's predecessors.

A. The Plays.

1. *Alphonso of Arragon*, presented 1587, a stirring, episodic play of a conqueror, akin in theme and tone to Marlowe's *Tamburlaine;*
2. *A Looking-Glass for London and England*, presented 1587 (written in collaboration with Thomas Lodge). An unusual Elizabethan production after the manner of earlier English religious drama;

3. *Orlando Furioso*, presented 1588, a play lighter in tone, not altogether successful, though effective in several scenes;
4. *Friar Bacon and Friar Bungay*, presented 1589, an English play on the black art with native comedy elements drawn against a Suffolk background; one of the most notable pre-Shakespearean dramas;
5. *James IV*, presented 1590, a vigorous play of historical flavor.

B. The Type. Romantic comedy. The Italian romantic story is here given an English setting, employing now a background of English country life and rural characters, now a scene from the court life and the centers of learning.

C. Significance. Influenced later drama through: (1) The mixing of comedy with a serious story, in a play with well-worked out plot, verisimilitude, and simple human feeling; (2) An introduction of scenes and characters of a pronounced English tone; (3) The employment of masque elements; (4) An introduction of the heroine disguised as a page, a figure destined to be immensely popular with Elizabethan audiences.

IV. George Peele, 1558–1598, occasional poet and lyricist as well as dramatist.

A. The Plays. (1) *The Arraignment of Paris*, 1584, poetic drama from a classic tale; (2) *The Battle of Alcazar*, 1594, a tragedy after the manner of Seneca; (3) *The Old Wives' Tale*, 1595, folk material and a version of the *Comus* story; (4) *King David and Fair Bethsabe*, 1599, a romantic play based on the biblical story.

B. The Type. Poorly constructed plays filled with the sweetness of lyric verse and kindling passages of poetic beauty — singing plays. An appeal to a deeper sense of humor than heretofore noted is found in them.

C. Significance. Mainly to be seen in the verse of his dramas. He softens and sweetens, without enervating, the "mighty line" of Marlowe's passionate and virile blank verse.

V. Christopher Marlowe, 1564–1593, heroic poet and dramatist.

A. The Plays.

1. *Tamburlaine*, two parts, 1587–1588. The story of Timur, the Tartar king, an epic drama in two parts and ten acts. In part one he overcomes all earthly antagonists and rules as world conqueror. In part two, smitten with disease, he raves against the gods and would surpass and overcome them. In this play the central figure is overcome by the lust for power of universal dominion.
2. *Dr. Faustus*, 1588. One of the best of Marlowe's, based on the Faust story from the German, presents the scholar, master already of the four sciences of the time, Theology, Philosophy, Medicine, and Law, turning to Magic and selling his soul to the Devil that he may for twenty-four years, with Mephistopheles as his servant, have absolute power through knowledge. Here the central figure is consumed with the lust for intellectual dominion.
3. *The Jew of Malta*, 1589. This third play, although showing an advance in dramatic technique, presents an equally incredible story. The Jew, one Barabas, a crude forerunner of Shakespeare's Shylock, pursues a career of mounting melodramatic horrors to a lurid finish. He is consumed with the lust for universal wealth and the desire for frightful vengeance.
4. *Edward II*, 1590. In this play Marlowe turns from the romantic tragedy to the chronicle history play. This shows the greatest advance of the Marlowe drama in style and dramatic handling, being unified and rising to a poignant and truly tragic close. It presents a contrasted study; one ruler through weakness sinks to misery and death as another rises through determination, callous in his lust for kingly power. As seen against the three earlier plays, each a tragedy in overweening lust for dominion, this last play depicts the tragedy resulting from weakness where power should exist.

B. The Type. Melodrama of passion and bloodshed, more centralized and unified than in the plays of Kyd; a type known as the "Marlowesque" or one-man tragedy, in which the action centers about one compelling personality dominated by the lust for power.

C. Significance. Mainly to be found in the boldness and energy of his execution.

Marlowe is not noted for character portrayal or for grasp of human life. He filled the stage with passion, life, and vitality; he fashioned the "mighty line" of blank verse as the fitting vehicle for Elizabethan drama. His genius is first poetic, and then dramatic. He died at twenty-nine; he is, nevertheless, the last and the greatest of the predecessors of Shakespeare in preparing the way for whom he did a great service.

William Shakespeare, 1564–1616

I. Shakespeare the Man.

William Shakespeare was born in Stratford-on-Avon in the beautiful country of Warwickshire, where the sensitive boy learned to know the forest of Arden, the picturesque castles of Warwick and Kenilworth, and many another scene of war and pageantry. Here he heard first hand the history and romance of his native section and developed insight into rural scenes and characters, acquiring a storehouse of material for later use. Here he first saw plays. After the years of early childhood and schooling, and after his marriage, he wandered to London. Whatever his first positions in the city were, we know that he soon connected himself with the theater; we know that he rapidly advanced, that he made many friends, that prosperity and fame came to him; also that with the joys, family sorrows came, and that at the height of his London success, 1611, he returned to Stratford and lived there quietly as a country gentleman until his death in 1616.

II. Shakespeare's Development as a Dramatist.

A. First Period, 1588–1596. Time of early experimentation. During these years of apprenticeship, "in the workshop," Shakespeare progressed from actor to actor-adaptor, and from collaborator to original playwright.

1. Non-dramatic Poems: (*a*) *Venus and Adonis*, "first heir of my invention," 1593, and (*b*) *The Rape of Lucrece*, 1594, both dedicated to his friend, the Earl of Southampton, brought Shakespeare immediate and widespread popularity. (See page 28.) These amatory poems, oversensuous in beauty and somewhat excessively ornate in language, while not dramatic, were indicative of the poet's power to use dialogue in carrying on a narrative. (*c*) The *Sonnets* were written during Shakespeare's third period when he had reached maturity of judgment and had achieved variety of style. (See page 24.) Yet it is debatable whether these sonnets, 154 in number, which celebrate the poet's devotion to his friend and patron, the Earl of Southampton, and to a "dark lady" whom the poet rebukes for her disdain, are sincere in emotion and thought or merely conventional. Certainly many of them have such an intensity of thought and feeling and such a beauty of imagery that they must be rated with the greatest poetry of this form.

2. Early Comedy.

(*a*) *Love's Labour's Lost*, *c.* 1591, is full of clever talk, of love played with in beautiful phrases, of characterization that runs to caricature, all in the manner of Lyly. It is a comedy of dialogue. Beneath the jest and cleverness there is, however, some note of seriousness in the contrasting of nature and common sense with the artificialities of society, and in satirizing isolation as a means of obtaining and preserving virtue.

In *Love's Labour's Lost* Shakespeare "substituted highborn men and women of the land of romance for the mythical figures of Lyly and presents somewhat caricatured figures of the day in place of Lyly's exaggerations of classic comic figures. Moreover, he releases the love story which Lyly had so rigorously repressed. That is what seems to me of prime significance in this play for any one studying the development of Shakespeare's technique. Though *Love's Labour's Lost* is technically weak, though it lacks originality in its elements of story, it is independent and contributive in that modern English comedy first sees the light in it." (George P. Baker).

(*b*) *Two Gentlemen of Verona*, *c.* 1591, had its source in the story of the shepherdess, Felismena, told by Jorge de Montemayor, in his *Diana*. The story had probably been dramatized, too. Shakespeare adds several characters to

the original story, uses the dramatic device of contrast without much concealment, crowds the story with incident, and, on the whole, presents a romantic love story that is an advance over *Love's Labour's Lost.* Julia is an adumbration of the immortal Juliet; Launce is the first of a great line of humorous clowns. The contrast of the faithful Valentine with the faithless Proteus, of the brilliant Silvia with the tender Julia, of the quibbling Speed with the humorous Launce, is obvious. Love and friendship with their mutual relations and significance lie at the heart of the play.

Shakespeare was serving his apprenticeship; he was learning to subordinate the merely literary and poetical to the dramatic; he was checking his youthful ornateness of language and exuberance of emotional appeal; he was learning to tell a story for an audience he was learning to know, and to tell it with increasing mastery of technique.

(*c*) *Comedy of Errors*, 1591–1592, like *Titus Andronicus*, is an adaptation. If the play antedates *Love's Labour's Lost*, there is little doubt that Shakespeare revised it after he had written the first two comedies. The *Menechmi* and *Amphitruo* of Plautus form the original source; the immediate source may have been the *Historie of Error*, acted in 1576.

The Comedy of Errors may be classed as farce. Its humor lies in the confusion resulting from the various sets of twins, from mistaken identity, and from amusing incidents and situations. Shakespeare added several characters to the original story and increased the number of twins; in short, with his eye on his audience he satisfied their love of complicated action and at the same time raised farce to the heights of literary drama.

3. Early Tragedy.

Titus Andronicus, 1590–1593, is a study in adaptation. Because of the horrors of the play, many critics think it incredible that Shakespeare wrote it. *Titus Andronicus*, if studied in the light of an Elizabethan theater audience, is pure melodrama; if studied in relation to *Love's Labour's Lost*, it shows marked development of Shakespeare in handling dramatic incidents, suspense, and climax; if studied with relation to its sources, the play indicates, further, that Shakespeare has learned to condense, for here ten acts are condensed into five.

4. Early Chronicle or History Plays.

General considerations. Before 1590 there were few chronicle plays (only three authentic ones), but from 1590 to 1600 this type of play became the most popular of all, every playwright turning to history. We have some eighty surviving from the period. The reasons for this popularity are clear enough: the Armada had been annihilated, there was a great wave of nationalism, poets were singing of England, historians were turning to English traditions and glorifying the empire, and there was peace. Of course, the dramatists followed the tastes of the time and glorified England in drama. Thus Shakespeare turned to history; but it is interesting to note how he more and more made it a means of presenting emotional and thought appeal, turning it into a comedy of manners, or into tragedy, or into romance.

(*a*) *Henry VI*, 1592, belongs to the period of earliest adaption and collaboration, 1589–1592, and follows closely, for the most part, *The Famous Contention between the Two Houses of York and Lancaster* and *The True Tragedy of Richard Duke of York.* Exact authorship is very hard to decide, but we are certain of Marlowe's aid to Shakespeare. All three parts of *Henry VI* must be taken together for unity of effect. Even then, *Richard III* continues the history. The lack of dramatic unity in the three parts of *Henry VI* suggests a young dramatist who has not yet mastered his technique.

(*b*) *Richard III*, 1593, chiefly from Holinshed and Hall, is the exhibition of one character, Richard, in the manner of Marlowe's *Tamburlaine.* The plot is an advance over *Henry VI;* there is plenty of cumulative action, compelling and impressive. The influence of Marlowe is marked, but Shakespeare is learning his audience, too.

(*c*) *Richard II*, 1593, from Holinshed and Hall, presents Richard II as almost as weak a king as Henry VI. The ambitious Bolingbroke is more the hero of the play than Richard; the result is that the play fails largely in achieving dramatic unity and dramatic interest. There is poetry and masterful blank verse, but no compelling dramatic narrative.

(*d*) *King John*, 1594, from Holinshed and *The Troublesome Raigne of King John*, portrays King John as England's basest king, while Faulconbridge, largely Shakespeare's creation, represents the poet's typical Englishman, a man of courage, openness, tenderness, and fine patriotism. The play is a distinct advance over the earlier chronicle plays in power of characterization, in motivation, and in general dramatic interest. For the first time the comic element involves the main characters, Faulconbridge himself bringing in the comic relief.

(*e*) *Henry IV*, 1597, from Holinshed and *The Famous Victories of Henry V*, "consists of a comedy and a history fused together. The hero of the one is the royal Bolingbroke, the hero of the other is Falstaff, while Prince Henry passes to and fro between the history and the comedy, serving as the band which unites the two. . . . Falstaff is everything in little, or rather everything in much. English literature knows no humorous creation to set beside Falstaff." (Dowden). Again, this is a play of episodes; a play with more masterful characterization and with the richest humor, but still a play to be read rather than acted.

(*f*) *Henry V*, 1595, revised 1598, following sources of *Henry IV*, presents Shakespeare's ideal king, active, practical, courageous. The play is the last, and the climax of all his English plays. Up to 1595–1598, Shakespeare "could characterize perfectly within the scene; he could develop from the merest historical suggestion characters which fitted perfectly into the chief historical incidents of the play, he could even subordinate his literary instinct to his dramatic; but he could not bind, or did not care to bind, all this crowding incident together except through some one central figure like Richard III or Henry V" (Baker); which means that Shakespeare, in spite of his developed powers of characterization, was hampered too much by history and from this time on used history that was not English or, if English, too remote to set drastic limitations upon him.

B. Second Period, 1595 or 1596–1600. Shakespeare has moved out of the "workshop" into the "world." The plays of this period, with the exception of *Romeo and Juliet*, belong to the comedy type. *1* and *2 Henry IV* and *Henry V*, which were outlined with the chronicle plays under the first period, belong to comedy as well as to history. The first three plays of this period, *A Midsummer Night's Dream*, *Romeo and Juliet*, and *The Merchant of Venice*, show Shakespeare's mastery of plotting. Following these, from 1597–1600, he turns to pure comedy: rough, rollicking comedy in *The Taming of the Shrew* and *The Merry Wives of Windsor;* refined, joyous high comedy in *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night*.

1. *A Midsummer Night's Dream*, 1595. North's *Plutarch* or Chaucer's *Knight's Tale* may have furnished Theseus and Hippolyta; Chaucer's *Tale of the Wyf of Bathe* may have furnished the elf queen; the *Legend of Good Women* or the *Metamorphosis* of Ovid gave the story of Pyramus and Thisbe. Shakespeare in this play gets slight suggestions from many sources; it is the use of this varied material that is marvelous. It is a play of fantasy, "a strange and beautiful web, woven delicately by a youthful poet's fancy." It may have been written for some marriage festivities, for there is proof of selection of incidents to meet special conditions of presentation. Like *The Comedy of Errors*, it is a play full of incidents, contrasts, and confusion; here, however, the confusion is internal rather than external. Shakespeare has learned his audience; he has also learned to subordinate poetry to dramatic action; and most important, he has come to create, rather than to adapt.

2. *Romeo and Juliet*, 1596, probably first written in 1591, was published in quarto, 1597. Immediate sources are Painter's *Palace of Pleasure*, Brooke's *Romeus and Juliet*, and possibly a play known to both Brooke and Shakespeare. An old and popular story, whatever the chief sources used. Shakespeare's first tragedy; a romantic tragedy; a tragedy of love, intense and powerful, sweeping in its destruction. "It's a young man's tragedy, in which Youth and Love are brought face to face with Hatred and Death" — and one feels that Youth and Love win. Shakespeare shows in this play his mastery of motivation and his power of dramatic phrase. The play tells a good story; it serves the immediate audience, but his genius rises above the temporary and shows itself in a maturer philosophy of life, in a keener insight into human souls, and in a finer sense of the permanent in life. A great advance in technique and thought over any play yet named.
3. *The Merchant of Venice*, 1596, is from an Italian collection of tales, *Il Pecorone*, by Ser Giovanni Fiorentino; there seems also to have been an earlier play on the subject. (Compare with Marlowe's *Jew of Malta*.) Like *Romeo and Juliet*, it tells a good love story. If not a tragedy, it is a play with tragic incidents. (Shylock was never meant to be a comic character.) Friendship and love, serious and sober with Portia and Bassanio, joyous and carefree with Jessica and Lorenzo, is again the theme. "By 1595–1596 he could develop his plots climactically, fulfilling all promises held out in earlier parts of the play, something he was unable to do in *The Two Gentlemen of Verona*." (Baker).
4. *The Taming of the Shrew*, 1597, from an older play called *The Taming of a Shrew* and Gascoigne's *The Supposes*, a translation from Ariosto's *Gli Suppositi*, is a rough, boisterous comedy; often called a "farce comedy," because its humor is of a simple, exaggerated nature that makes no great intellectual or emotional appeal. Farce has been defined as the "form that shows us possible people doing improbable things"; but this definition is hardly comprehensive enough for *The Taming of the Shrew*, or even for *The Merry Wives of Windsor*. "In *The Taming of the Shrew* we may distinguish three parts: (1) the humorous induction, in which Sly, the drunken tinker, is the chief person; (2) a comedy of character, the Shrew and her tamer, Petruchio, being the hero and heroine; (3) a comedy of intrigue — the story of Bianca and her rival lovers." (Dowden). (See Fletcher's humorous sequel to this play, *The Womans Prize, or The Tamer Tamed*.)
5. *The Merry Wives of Windsor*, 1598, a farce comedy, follows, of course, *Henry IV*. Possibly hints came from: *Le Tredici Piacevoli Notte* by Straparola, *Pecorone* by Ser Giovanni Fiorentino, and the *Fishwife's Tale* in Brainford's *Westward for Smelts*. The Falstaff of the histories has here lost his genius; neither is Mrs. Quickly the same; yet the wives are merry, the situations amusing, and the whole play laughter-provoking, if not provocative of thoughtful laughter.
6. *Much Ado about Nothing*, 1598, based upon *Histoires Tragiques*, a translation by Belleforest of Bandello's twenty-second novella, is classified as high comedy; comedy which amuses and entertains, but which also gives permanent pleasure in form, characterization, and truth. Low comedy, as *The Merry Wives of Windsor*, produces fun only, high comedy awakens thoughtful laughter. Low comedy and farce are temporary in appeal; high comedy appeals to the permanent interests of an audience. In this and the two following comedies, Shakespeare reveals his mastery over early comedies by making humor spring from within, rather than dependent upon outside or external forces. The humor is in the character now.
7. *As You Like It*, 1599, following Lodge's prose tale, *Rosalynd Euphues' Golden Legacie*, is a romantic high comedy, pastoral in setting. It is another incomparable love story; in fact, love is almost the only substance of the play, and it is love in the land of romance, the Forest of Arden, "as you like it."
8. *Twelfth Night or What You Will*, 1600, follows either an anonymous Italian play, *Gli Ingannati* or the *Historie of Apolonius and Silla*, translated by Barnabe Riche from Cinthio's *Hecatommithi*. In this high comedy Shakespeare bids

"farewell to mirth." Here we have another love story, in which the characterization is paramount rather than the story.

C. Third Period, 1600–1608. Marked by serious, somber, even bitter comedies and by great tragedies. Shakespeare now writes "out of the depths" of thought and passion. Ghosts and witches come to take the place of elves and fairies. Family sorrows may have banished his laughter; yet in studying his development through the plays already outlined, one feels that tragedy, after all, is the inevitable medium through which he must give expression to his supreme characterizations, to his deepest and broadest sympathy with human passion, and to his highest moral and spiritual reaches in the realms of justice and charity and fortitude.

1. Comedies of a tragic nature.
   (*a*) *All's Well that Ends Well*, 1601, from Painter's *Palace of Pleasure*, translated from Boccaccio's *Decameron*, is a comedy, but serious rather than bright and happy, in direct contrast to the charm of love and romance in the Forest of Arden.
   (*b*) *Measure for Measure*, 1603, follows Whetstone's play, *Promos and Cassandra*. The original story came from Cinthio's *Hecatommithi*. (Compare with *The Merchant of Venice* for the pleading scenes of Isabella.) Also a comedy, but it is not a happy world in which the characters move; the atmosphere is dark and gloomy; the thoughts are deep thoughts on life and death.
   (*c*) *Troilus and Cressida*, 1603, has its sources in Chaucer's *Troilus and Criseyde*, Caxton's translation of *The Recuyell of the Histories of Troy*, and Lydgate's *Troye Boke*. Last of the trio of serious comedies, it is the most bitter and ironical of all. It is a comedy of disillusion. First, love and truth are lost by Troilus to falseness and fickleness; then the world "appears like one that has not kept her promises, a poor deceiver."
2. Tragedies. "Shakespeare is the first modern master of tragedy." Tragedy involves a clash of wills, or a clash of temperaments. "Tragedy is a sequence of incidents or episodes so presented as to emphasize with seriousness their causal relationship." (Baker). Where there is no causal relationship, yet a great deal of blood and thunder, the result is melodrama.
   (*a*) *Julius Cæsar*, 1601, based upon North's translation of Plutarch's *Lives*, is tragedy, but tragedy of history or chronicle. Shakespeare is still a student of his audience, and his audience still likes a good story; hence the crowded incidents of *Julius Cæsar*. The first three acts tell the story of Cæsar (not the truly historic Cæsar) and the last two tell the story of Brutus; but it is Cæsar's spirit that pervades the whole drama. Like Hamlet, it is a tragedy of thought; and Brutus, like Hamlet, is too philosophical for practical action in a real world.
   (*b*) *Hamlet*, 1602, follows an old play, *Hamlet*, as well as *Historie of Hamblet*, translated from Belleforest's *Histoires Tragiques*. The ultimate source is found in *Historia Danica* of Saxo Grammaticus.

   Hamlet belongs to the chronicle or history type; like *Julius Cæsar* it is a tragedy of thought but not necessarily a tragedy of weakness of will. *Hamlet* stands preëminent among the portrayals of the struggle between temperament and environment.
   (*c*) *Othello*, 1604, from Cinthio's *Hecatommithi*, is a tragedy in which a noble nature is made the pitiable victim of utter baseness; not really a tragedy of jealousy, rather the struggle is between Othello's love and his sense of honor; unsuspectingly he falls a victim to the villain Iago, who personifies all that is diabolical in human beings.
   (*d*) *King Lear*, 1605, found in Holinshed, is a tragedy of overwhelming pathos. Love (of Cordelia) becomes the victim of hypocrisy and selfishness (of Goneril and Regan). And Lear pays the price; he suffers the most because he has most to learn of pride, of hypocrisy, and of ingratitude. Certainly here is tragedy that purges and purifies the passions by means of pity and terror.

(*e*) *Macbeth*, 1606, has its source in Holinshed. See, also, Middleton's *The Witch*. Chronicle material is again transformed into great tragedy. The audience is still interested in a good story; Shakespeare presents that, being a good dramatist; but he is more interested in the human side of history, and thus characterization comes to be the supreme test of his tragedies.

(*f*) *Antony and Cleopatra*, 1607, from North's translation of Plutarch, may be classified as history-tragedy. Fascination, not love, draws Antony and Cleopatra together; and fascination begets the fears which ultimately destroy them.

(*g*) *Coriolanus*, 1608, from North's translation of Plutarch, is "a tragedy of pride of birth." As the noble nature of Antony is lost to voluptuousness, so the noble nature of Coriolanus is lost to his patrician haughtiness, to his pride of rank, and to his ungovernable temper.

(*h*) *Timon of Athens*, 1607–1608, is found in Painter's *Palace of Pleasure* and North's *Plutarch*. An old play on the subject of Timon may have been known to the poet. *Timon of Athens* is a tragedy of delusions. Only in part the work of Shakespeare, but his part is in keeping with his developed powers.

D. Fourth Period, 1608–1611 or 1613, a period of late experimentation. The poet emerges from the dark turmoil of the tragedies into the calmer, happier atmosphere of comedy. The times have changed since the days of *As You Like It*, and Shakespeare has changed; no longer is he rollicking and overjoyous in his laughter; the atmosphere is that of "the pensive light of closing day."

(*a*) *Pericles*, 1608. Sources: Laurence Twine's *Pattern of Painful Adventures*, Gower's *Confessio Amantis*. Shakespeare's contribution to this romantic comedy lies in the great shipwreck scene. On the whole, a most undramatic play, lacking all the motivation and unity of action which characterize Shakespeare's mastery of his art.

(*b*) *Cymbeline*, 1609, from Boccaccio's *Decameron* (a fragment from Holinshed) is another romance, the chief charm of which arises from its central figure, Imogen.

(*c*) *The Tempest*, 1610. For sources see: Silvester Jourdan's *A Discovery of the Bermudas;* an older German play on the subject by Jacob Ayrer; Eden's *History of Travayle.*

The Tempest is a romance, a fairy play. Coleridge calls it a "birth of the imagination." The play may be taken as an allegory: Prospero is a providence above all the characters, representing wisdom and moral perfection; Gonzalo typifies common sense; Miranda represents highest womanhood; Ariel, identified with upward tending elements of air and fire, personifies the upward tendencies of man's finer nature; Caliban stands opposite Ariel, representing the appetites, passions, which man must conquer.

(*d*) *The Winter's Tale*, 1610–1611, based upon Robert Greene's novel, *Pandosto*, is a romance in which the simple life is glorified. Jealousy, which brought desolation in *Othello*, furnishes comedy in *The Winter's Tale*, but not until Hermione has suffered and Leontes has been chastened is there forgiveness and happiness.

(*e*) Fragments.

(1) *King Henry VIII*, 1612–1613. Shakespeare collaborated with Fletcher in this play. Shakespeare's hand is seen in the conception of the King, Queen Catherine, and Cardinal Wolsey.

(2) *The Two Noble Kinsmen*, 1612, was also written in collaboration with Fletcher. Other plays have been attributed in part to Shakespeare, but they are insignificant and need not be mentioned here.

III. **"He was Not of an Age, but for All Time."** Thus Ben Jonson wrote of his fellow dramatist and friend in 1623, and he wrote truly enough. The study of this, the world's greatest literary genius, reveals his increasing powers and his sure development in the drama, but the tracing of his growth does not lessen the wonder of his genius; to

know that Shakespeare took up no form and entered no field of drama which had not been used before him does not lessen the significance of his supremacy in all fields he chose to enter. Many anticipated him. Lyly had this quality, Greene had that, Marlowe had still another. Shakespeare was supreme in all qualities. His versatility is as far beyond praise as it is beyond blame. Notice the range of his plays, his mastery of blank verse, the strength and beauty of his poetry, his command of words, his range of experience, and his unequalled powers of creating character. So much a part of the world's speech and thinking has Shakespeare become that we can no more measure his influence than we can measure the influence of the Bible.

Jacobean Drama

I. Ben Jonson, 1573–1637. Chief among dramatists contemporary with Shakespeare, Jonson represents a theory of drama strongly contrasted with that held by him. He was himself an actor and the author of fifty plays.

A. The Four Types.

1. Comedy.

(*a*) Early Comedies of Humors. Wherein each character is endowed with some particular "humor," whim, or caprice, which is so presented as to become the touchstone of the character's personality. (1) *Every Man in His Humour*, 1598, was probably the first really important comedy of character on the English stage. The plot is slight but original. In reality the play is more remarkable for its forceful, painstaking presentation of English life and character than for its theory of "humors"; (2) *Every Man out of His Humour*, 1599, a more elaborate play which serves as a companion piece to the former, sets forth the idea that every humor may be cured by its own excess.

(*b*) Early Comedies, Allegorical and Satirical. (1) *The Case is Altered*, 1598 or 1599, a comedy of intrigue based on Plautus, with a slight admixture of satire; (2) *Cynthia's Revels*, 1600, a long and elaborately executed allegorical play, paying court to Queen Elizabeth and satirizing some of Jonson's contemporaries; (3) *The Poetaster*, 1601, a comedy with a Roman setting; more vigorous and direct in its attack on Jonson's adversaries.

(*c*) Mature Comedies, Realistic and Satirical. (1) *Volpone, or The Fox*, 1605–1606, a more searching comedy than any yet mentioned, depicting greed as a master passion, its effect upon its victim and upon his social group; (2) *Epicœne*, or *The Silent Woman*, 1609, a prose comedy well constructed and throbbing with life and fun; (3) *The Alchemist*, 1610, a study of quackery and human gullibility, built up about the mediæval idea of the philosopher's stone; a beautifully constructed comedy of the classic type; (4) *Bartholomew Fayre*, 1614, abounding in fun and satire and presenting an extraordinarily vivid picture of contemporary life; it is thronged with a large number of characters, all from the London of Jonson's day, and they move through a well-ordered plot to form a play without a rival of its kind — a mixture of descriptive comedy and broad farce.

(*d*) Late Comedies, Allegorical and Satirical. These plays represent a period of decaying dramatic power; none is so successful as his earlier comedy. (1) *The Devil is an Ass*, 1616. (2) *The Staple of News*, 1625. (3) *The New Inn*, 1629. (4) *The Magnetic Lady*, 1633. (5) *A Tale of a Tub*, 1633.

2. Classical Tragedy. The product of Jonson's mature genius.

(*a*) *Sejanus his Fall*, 1603, a play depicting the triumph of Tiberius and the fall of Sejanus, with a keen psychological study of the character of a tyrant's mind that was new in dramatic literature. The material was drawn from Tacitus, and presents a masterly conception of Tiberius as "the incarnate hypocrisy of tyranny masquerading in popular and legal power."

(*b*) *Catiline his Conspiracy*, 1611, a massive classic tragedy on an impressive theme, with some sly touches of pure high comedy. The play is known for

its characterizations clearly limned, though modelled somewhat on his idea of "humors."

(*c*) *The Fall of Mortimer*, a play left in fragmentary form.

3. Pastoral Drama. (*a*) *The Sad Shepherd*, about 1637, a realistic pastoral play of which only a fragment has come down to the present; (*b*) *The May Lord*, another pastoral play which has been lost.
4. Court Masque. Jonson was one of the most prolific and successful authors of masques; among the many that he wrote for presentation at the court of James I are: (*a*) *The Satyr*, 1603; (*b*) *The Penates*, 1604; (*c*) *Masque of Blacknesse*, 1605; (*d*) *Hymenæi*, 1606; (*e*) *Masque of Beauty*, 1608; (*f*) *Hue and Cry after Cupid*, 1608; (*g*) *Masque of Queenes*, 1609; (*h*) *Oberon*, 1611; (*i*) *The Golden Age Restored*, produced January 1, 1616; (*j*) *Gypsies Metamorphosed*, 1621.

B. The Type. Jonson's plays represent the devotion to classic ideals and models in drama rather than to the native English; he repudiates the romantic drama stressed by his contemporaries. His relatively simple characters are built up on an elaboration of some eccentricity or "humor." Classic forms and "unities" were adhered to; plots were constructed very carefully and fitted to characters rather than characters created to suit them; restraint was rigidly observed, and physical action was never stressed. His plays exemplify his solid learning, his keen sense of comedy, his biting satire, and his unqualifying war on pretense and sham.

C. Significance. Jonson was easily the most commanding figure among the English dramatists contemporary with Shakespeare. (1) He strove consistently for classic ideals in the drama and for the preservation of high standards in the theater. (2) He possessed unusual dramatic powers; great constructive skill; remarkable ability in the conception and reproduction of character, especially comic character; an extraordinarily keen sense of humor revealed both in high comedy and in farce; and an aptitude for realistic reproduction of manners. He revealed contemporary London life in an intensely vivid fashion. (3) He was actuated by the definite aim to maintain the dignity of tragedy and to hold up human weakness in comedy before the mirror of ridicule; he did much to create a true modern type of high comedy. (4) In spite of the fact that he did not succeed in stemming the downward course of later Elizabethan drama, his influence lived and reasserted itself as a classic force in the drama of the Restoration period and the eighteenth century.

II. **George Chapman, *c.* 1559–1634,** translator of Homer, heroic poet and lyricist as well as dramatist. As a leading literary figure in his day, Chapman was closely associated with Spenser, Shakespeare, and Jonson, and wrote both comedies and tragedies of some power.

A. The Plays.

1. Comedies: (*a*) *The Blinde begger of Alexandria*, acted 1596, printed 1598; a play marked by good verse, but an improbable, romantic plot; (*b*) *An Humerous dayes Myrth*, 1599, a play of slight plot built up on a series of tricks accompanied by witty dialogue spoken by cleverly conceived characters; (*c*) *Al Fooles*, printed 1605, a well-written little play with intricate plot wherein the "fools" are played off one against the other; (*d*) *The Gentleman Usher*, printed 1606, a play which starts as a light intrigue but which grows more ambitious as the action proceeds; (*e*) *Monsieur d'Olive*, printed 1606, an interesting comedy with a double plot built up around one of the most original characters in comic drama, an excellent example of his comedy; (*f*) *May Day*, 1611, a play of plots and underplots, some of them inclined to vulgarity, showing the influence of May day games on the drama; (*g*) *The Widdowes Teares*, 1612, a comedy setting forth the shallowness of woman's declarations of faithfulness; (*h*) *Eastward Hoe*, 1605, in collaboration with Marston — one of the most skillfully constructed comedies of the period; (*i*) *The Ball*, licensed 1632; (*j*) *Chabot*, licensed 1635, both in collaboration with Shirley.
2. Tragedies. His tragedies, most frequently written in pairs, are on themes

drawn from the history of France during the reigns of Henry III and Henry IV, when the influence of Catherine de' Medici was still strong. (*a*) *Bussy D'Ambois*, 1607, the most popular of Chapman's dramas, a play of real tragic power, skillfully constructed and written in beautiful finished verse; (*b*) *The Revenge of Bussy D'Ambois*, 1613. Here D'Ambois's brother Cleremont avenges him and then dies by his own hand. Although the play abounds in powerful passages of eloquent philosophy, it is not so well constructed as the former play and is generally thought inferior to it. (*c*) *The Conspiracie*, printed 1608. This play and its companion noted below — really forming one play, "a small epic in ten books or acts" — are among the very few Elizabethan plays now extant that relate to contemporary historical happenings. The plays deal with events of the reign of Henry IV of France. (*d*) *The Tragedie of Charles Duke of Byron, Marshall of France*, printed 1608. Byron, a figure of overbearing arrogance, whose conspiracy and fall occupy these two plays, is a well-drawn dramatic character. There are excellent individual passages in the plays and a general excellence in style throughout, but as dramas they do not equal the earlier two. (*e*) *Cæsar and Pompey*, printed 1631, a Roman tragedy of inferior worth.

B. Type. Chapman wrote plays epic in nature rather than dramatic, excellent in particular passages rather than in the drama as a whole, but often powerful, and usually poetic and imaginative. His plots are frequently exaggerated; his characters interesting and well conceived, but seldom fully developed. His style is vivid; his verse excellent.

C. Significance. Chapman was one of the most popular of the later Elizabethan dramatists. In his poetic gifts and in his use of contemporary material he is noteworthy. In the opinion of some critics, he more nearly than any of his companions approaches Shakespeare in the nobility of verse used in his dramas.

III. Thomas Dekker, *c.* 1570–*c.* 1641, one of the central figures among the later Elizabethan dramatists, a man of real if somewhat erratic genius and a fun-loving, pleasant disposition. He wrote many plays, some in collaboration with other writers.

A. The Plays.

1. Comedies. (*a*) *The Shomaker's Holiday*, acted 1599, a genial and light, though realistic, comedy of London working classes; (*b*) *Old Fortunatus*, printed 1600, a naïve little drama on a childlike theme, the old fairy tale of the wishing hat; (*c*) *Satiromastix*, printed 1602, a satirical comedy directed against Jonson in answer to *The Poetaster;* (*d*) *The Honest Whore*, Part 1, 1604, Part 2, 1630, a play treating realistically the life of London in his day; (*e*) *The Whore of Babylon*, printed 1607, a rather crude dramatic treatment of a political theme; (*f*) *If It Be Not Good, the Divil is in It*, printed 1612, an ordinary play indirectly set against the Puritan censors of the theater; (*g*) *Match Mee in London*, printed 1631, a tragicomedy setting forth the story of a king's pursuit of the chaste wife of a citizen; (*h*) *The Wonder of a Kingdome*, printed 1636, a comedy contrasting prodigality with true munificence. There were also several plays in which Dekker collaborated with others.
2. Various historical plays written in collaboration with others.

B. Type. These plays are marked by a realistic and often satirical representation of contemporary life and custom. They are mainly romantic comedies wherein the main interest depends on intrigue or incident. They are rapid in movement and sometimes seem to have been put together hastily. In the plays both of Dekker and Middleton a purely fictitious underplot, either romantic or classical, is added to a more or less authentically historical main story.

C. Significance. This is to be observed: (1) in his power in handling scattered scenes and passages; (2) realistic treatment of contemporary life; (3) vigorous and unaffected style; (4) genuine though somewhat limited dramatic ability.

IV. Thomas Middleton, *c.* 1570–1627, a popular writer for the stage during the closing years of the Elizabethan period and during the Jacobean age frequently collaborating with other dramatists, especially Dekker and William Rowley. Through his

life at Gray's Inn and his connection with the London law courts he was enabled to gather material for his realistic comedies that makes them among the best of the period in their clear presentation of the shady side of the great city. He essayed several types of drama, in at least two of which he achieved real power.

A. The Plays.

1. Chronicle History Play. *The Mayor of Quinborough*, an early play.
2. Romantic Comedy. A mixture of comedy and tragicomedy with the interest centering chiefly in incident or intrigue: (*a*) *The Old Law*, acted 1599, a play on a very extravagant theme, but well written, showing comic power and occasionally real depth of feeling; (*b*) *Blurt, Master-Constable*, printed 1602, a play marred by an obscurity in plot, but showing command of comedy and of comic dialogue; (*c*) *The Phœnix*, printed 1607, a play having an ingenious plot and forming a rather powerful social satire; (*d*) *The Witch*, printed 1770, a tragicomedy; (*e*) *More Dissemblers Beside Women*, acted 1622, a rather good comedy of intrigue written in pleasing verse. (*f*) One of three plays supposedly written with William Rowley is a romantic comedy, *The Spanish Gypsy*, acted 1623, a finely written drama employing the device of the play within the play.
3. Realistic Comedy of Manners. Middleton's genius for comedy is seen at its best in some of these plays of London life in his own day: (*a*) *Michaelmas Term*, printed 1607, a well-constructed comedy satirizing the everyday vices of the period; (*b*) *A Trick to Catch the Old One*, printed 1608, usually considered his best comedy; the plot is rather objectionable, but the comedy is carried on in a gay, sparkling, though undeniably coarse, manner; (*c*) *The Famelie of Love*, printed 1608, a rather mediocre comedy of intrigue with satiric intent; (*d*) *Your Five Gallants*, licensed 1608, a light comedy; (*e*) *A Mad World, My Masters*, printed 1608, a vivacious comedy laying itself open, however, to the charge of sympathetic encouragement of vice; (*f*) *A Chast Mayd in Cheape-side*, printed 1630, a realistic comedy satirizing life in London and in Cambridge; (*g*) *No Wit, No Help like a Woman's*, printed 1657, acted about 1613, a vivacious comedy of intrigue having a double plot; (*h*) *Anything for a Quiet Life*, printed 1662, a hastily written play of little worth, probably acted about 1618; (*i*) *A Game at Chesse*, acted 1624, an audacious dramatic allegory introducing high personages of the realm under very thin disguises. The play was prohibited by royal mandate after nine performances. It is one of the few powerful political comedies of English literature. (*j*) Middleton collaborated with Dekker in *The Roaring Girle*, printed 1611, one of the best of his realistic plays; and supposedly with Jonson and Fletcher in *The Widdow*, 1616?, a rather mediocre though popular comedy.
4. Tragedy. His plays of tragic force were written late and represent his most mature genius. (*a*) *A Faire Quarrell*, printed 1617, written with William Rowley, presents a moral problem solved with unusual nobility of thought, but marred by a psychological defect in the chief character and a particularly offensive underplot; (*b*) *The Changeling*, acted 1623, also written with Rowley; this is considered one of his most powerful plays, combining comic and tragic scenes of remarkable intensity but undue sensationalism; (*c*) *Women Beware Women*, printed 1657, another tragedy of unmistakable power but showing the usual lack of sustained, noble earnestness and of real delicacy of feeling.

B. Type. See Dekker, above. Romantic comedies wherein interest is chiefly on situation and intrigue; realistic or satirical comedies frankly setting forth life as he saw it about him; tragedies which in their sensationalism and unnaturalness and in their insistence upon bloody horrors revert to the "tragedy of blood." Sensational action marks each of his plays. In each, however, fine poetry, a real mastery of language, and some passages of deep, true feeling tend to offset the shortcomings.

C. Significance. (1) His comedies of English life are not in their kind surpassed elsewhere. (2) In depth and brilliancy he is not of first rank; in vivacity and in lightness and sureness of touch he is a superior writer. (3) His tragic power finds

best expression in his plays written with Rowley. (4) At least three of his plays were reintroduced to the stage after the Restoration, 1660.

V. Thomas Heywood, *c.* 1572–*c.* 1650, a playwright of great productivity — a sort of journalistic dramatist, he claims, in whole or in part, 220 plays — who wrote plays to be acted and for no other purpose. He is known for the domestic element that enters into many of his plays.

A. His Extant Plays.

1. Chronicle Histories, which in style seem earlier than those of Shakespeare: (*a*) *Edward IV*, in two parts, printed 1600, vigorous and fresh, but poor in construction. The play presents an effective picture of Jane Shore. (*b*) *If You Know Not Me You Know Nobodie, or The Troubles of Queen Elizabethe*, Parts I and II, 1605, 1606, a poorer play than its predecessor.
2. Romantic Dramas, written on subjects taken from the life of the day either at home or abroad, but romantic in tone: (*a*) *The Foure Prentises of London*, printed 1615, acted probably in 1600, a mediocre play; (*b*) *The Royall King and The Loyall Subject*, about 1600, a play whose general nobility of design is marred by coarseness; (*c*) *A Woman Kilde with Kindnesse*, acted 1603, justly the most famous of his plays; a work showing dramatic force, delicacy of touch, depth of feeling, beautiful simplicity, and genuine tragic effect; (*d*) *The English Traveller*, printed 1633, related to his masterpiece in tone and manner, a drama of domestic incident; (*e*) *The Rape of Lucrece*, printed 1638, a rather poor treatment of the tragic story, marred by the introduction of a clownish character.
3. Romantic Comedies of Adventure, a type in which to the theme of domestic life is added an element of adventure: (*a*) *The Fair Maid of the West*, printed 1631, in two parts; the best known play of this group, marked by some excellent scenes of seafaring life; (*b*) *The Captives*, printed 1634, a combination of skillful construction, freshness of manner, and patriotic feeling in an interesting play; (*c*) *A Challenge for Beauty*, printed 1636, a play having, as is usual with Heywood, a double plot, vigorous execution, and a patriotic flavor; (*d*) *Fortune by Land and Sea*, printed 1655, a play written in collaboration with William Rowley.
4. Realistic Comedies of Contemporary Life and Manners. (*a*) *The Fayre Mayde of the Exchange*, printed 1607, not one of his most pleasing plays; some doubt of Heywood's authorship; (*b*) *The Wise-woman of Hogsdon*, printed 1638, one of his most vigorous plays, though marred by coarseness; (*c*) *The Late Lancashire Witches*, printed 1634, written with Richard Brome, a play of some worth, especially that of social significance.
5. Mythological and Allegorical Plays. Dramatized classical myths or allegories. (*a*) *The Golden Age*, 1611; *The Silver Age*, 1613; *The Brazen Age*, 1613; and *The Iron Age*, Parts I and II, 1632 — classical; (*b*) *Loves Maistresse, or The Queens Masque*, printed 1640 — allegorical.
6. Heywood was also the author of a number of plays now lost, and a number of pageants and dialogues still preserved.

B. Type. Well-written plays, only a few of which rise above the level of adequacy. Domestic dramas — plays in which incidents of private life are treated and in which there is a mixture of the spirit of adventure with homely domestic pathos — constitute his most characteristic type and contribution.

C. Significance. (1) His plays are marked by unusual inventiveness in an excellent handling of dramatic situations. (2) Simplicity of workmanship, straightforward naturalness of touch, and moral purity are combined with essentially conventional comic and tragic figures, to make a good journalistic dramatist. (3) Mastery of humor, unusual power in pathos, tact, and skill are found in Heywood. (4) "A prose Shakespeare," he was called by Charles Lamb; while such praise is too extravagant, it is worth noting.

VI. Francis Beaumont, *c.* 1585–1616, and John Fletcher, 1579–1625, afford the best possible example of the Elizabethan habit of writing in collaboration; the greater part of

their work was done jointly or in connection with other dramatists. They are among the foremost playwrights immediately following Shakespeare's retirement. Essaying almost all forms of drama, they are chiefly known for their dramatic romances and tragicomedies.

A. Their Plays.

1. Beaumont alone. There is but one play assigned to Beaumont's sole authorship, *The Woman Hater*, printed 1607, believed by some critics to have been the work of Beaumont, though ascribed to Fletcher; a mediocre comedy in prose and rimed verse, with a double plot and a strong touch of burlesque.
2. Fletcher alone. There are sixteen plays assigned to Fletcher's sole authorship: (*a*) *The Faithfull Shepheardesse*, printed 1610, a pastoral drama of rich imagery and coloring but monotonous; (*b*) *Wit Without Money*, 1614?, a comedy with original and forceful characterization; (*c*) *Bonduca*, before 1619, a romantic tragedy, vivid and colorful; (*d*) *Valentinian*, before 1614, a romantic tragedy skillfully constructed; (*e*) *The Loyal Subject*, acted 1618, a vivacious romantic comedy on a well-chosen theme; (*f*) *The Mad Lover*, acted before 1619, an undisciplined romantic comedy; (*g*) *The Humorous Lieutenant*, acted 1619, a love story presented in a merry, breezy comedy; (*h*) *Woman Pleased*, printed 1647, a somewhat loosely constructed tragicomedy; (*i*) *The Island Princesse*, *The Pilgrim*, *The Wild-Goose Chase*, three vivacious romantic comedies acted at court in 1621; (*j*) *Monsieur Thomas*, printed 1639, a tragicomedy; (*k*) *The Womans Prize*, printed 1647, a clever comedy of the taming of a shrew; (*l*) *A Wife for a Month*, acted 1624, a rather mediocre tragicomedy; (*m*) *Rule a Wife and have a Wife*, acted 1624, a vigorous but coarse comedy; (*n*) *The Chances*, printed 1647, a well-constructed, humorous, coarse comedy with admixture of farce.
3. The joint production of Beaumont and Fletcher. (*a*) Four plays in one: *The Triumph of Honour*, *The Triumph of Love*, *The Triumph of Death*, *The Triumph of Time*, acted probably 1608, short plays to make a single production; (*b*) *The Scorneful Ladie*, printed 1616, a coarse play of mediocre worth; (*c*) *Philaster*, printed 1620, a beautiful pathetic play, one of the masterpieces of the day; (*d*) *The Maides Tragedy*, printed 1619, probably acted 1610–1611, deservedly a very popular play, excellent in construction and in characterization; (*e*) *A King and No King*, licensed 1611, a brilliant play on a monstrous plot; (*f*) *The Knight of the Burning Pestle*, printed 1613, a vivacious mock-heroic satiric comedy; (*g*) *The Coxcomb*, acted 1612, a romantic comedy with a double plot. (*h*) Seven additional plays are usually ascribed to the joint efforts of the two: *Cupid's Revenge*, acted 1612; *The Captain*, printed 1647; *The Honest man's Fortune*, printed 1647; *The Knight of Malta*, acted 1619; *Thierry and Theodoret*, printed 1621; *Loves Cure*, printed 1647; *Wit at severall Weapons*, printed 1647.
4. Fletcher, a prolific dramatist, collaborated in at least twenty-one additional plays with other dramatists, notably Massinger, William Rowley, Middleton, Shirley, and it is thought, Jonson and Shakespeare. The greater number were written with Massinger — about fourteen.

B. Type. Easy, spontaneous, unlabored romantic dramas — comedies, tragedies, and tragicomedies — constructed with double plot introducing recurring character types, written with ease and grace of diction in admirable style and versification, and setting forth moral conceptions entirely in accord with the ethics of their age.

C. Significance. (1) Both, by virtue of birth, breeding, and education, had a familiarity with life of the upper classes which could otherwise have been acquired only with the greatest difficulty. (2) Both, having had literary models in Shakespeare and Jonson, display a sure touch and an admirable constructive skill in devising a large number of effective and symmetrical plays. (3) They have an extraordinarily wide range of subjects; yet neither shows liking for subjects of national or of ancient history. (4) They were, in many ways, at one with the spirit of their age; they seldom rose above it. More serious than their frequent

indecencies of diction is their totally unconscious revelation of a moral grossness in their conception of life itself. (5) In creation of character they are excellent within the range of certain types, notably the chaste and devoted maid disguised as a page, stock characters of high comedy, and some rather original figures in farce. (6) Beauty, simplicity, sweetness, and grace of language and of versification were theirs. (7) If they did not reach the heights in comedy and in tragic elevation, they have a fund of not unwholesome humor and a mastery of tragic pathos.

VII. Philip Massinger, 1583–1640, one of the most widely recognized writers whose works fall wholly within the years between Shakespeare's retirement and the closing of the theaters. He was probably working with Beaumont and Fletcher between 1613 and 1620.

A. Plays. A mixture of comedies, tragicomedies, and tragedies.

1. His Best-known Plays. (*a*) *The Maid of Honour*, printed 1632, a well-built comedy having an unaffected solution, Catholic in sympathy; one of his best plays; (*b*) *A New Way to Pay Old Debts*, before 1626, his best comedy, containing well-drawn characters of dramatic interest, an effective arrangement of incident, and a decided didactic element. The play has been frequently revived. It contains his most famous character, Sir Giles Overreach.
2. Other Plays. (*a*) *The Duke of Millaine*, 1620, probably, a strong tragedy whose passion and horror is unrelieved by either pathos or humor; (*b*) *The Unnaturall Combat*, printed 1639, a gloomy tragedy on a revolting plot; (*c*) *The Bond-Man*, acted 1623, a strong drama on a classical story having in its rhetorical eloquence an application to current events and characters; (*d*) *The Renegado*, 1624, a tragicomedy of Catholic leaning showing the author's religious bent; (*e*) *The Parliament of Love*, 1624, a decidedly artificial play on the troubadours and courts of love; (*f*) *The Roman Actor*, 1626, a tragedy marked by sincerity of feeling and skillful use of the play within the play; an unusual and effectively handled story; (*g*) *The Picture*, 1629, a comedy of intrigue, interesting but violent; (*h*) *The Great Duke of Florence*, printed 1635, a more refined and delicate play on a popular theme; (*i*) *The Emperor of the East*, 1631, a rather mediocre play based on Byzantine history; (*j*) *Believe as You List*, 1631, a well-conceived tragedy on a Spanish theme, one of his better dramas; (*k*) *The City Madam*, 1632, a well-written play similar to *A New Way;* (*l*) *The Guardians*, 1633, a farce comedy of not altogether pleasing moral implications; (*m*) *The Bashful Lover*, 1636, a romantic drama of elevated sentiment, with a double plot and interesting incident.
3. Plays with Others. (*a*) With Dekker, *The Virgin Martir*, 1622; (*b*) with Nathaniel Field, *The Fatall Dowry*, printed 1632; (*c*) with Middleton and William Rowley, *The Old Law*, printed 1656; (*d*) with Fletcher, *A Very Woman*, 1634; (*e*) with Shakespeare (?) and Fletcher (?), *Two Noble Kinsmen*, 1612, and *Henry VIII*, 1613.

B. Type. Well-constructed plays in strong blank verse, with plots frequently strained and somewhat artificial, rather mediocre characterization, for the most part, but with themes of high moral seriousness.

C. Significance. Revealed in: (1) his moral dignity, masculine self-control, and strong religious conviction; (2) his lack of real power either in humor or in pathos; (3) his style, rhetorical rather than emotional; (4) his characterization, which through lack of feeling often fails to grip the imagination; (5) his skillful construction, notable among that of his contemporaries for his infrequent use of the double or parallel plot; (6) his pleasing variety and richness in choice of subject; (7) his blank verse, strong and intense but seldom rich and impassioned; (8) his high dramatic effectiveness, due in large part to his clear perception of and strict adherence to the moral forces that help to determine the crises of human life; (9) his final rank, not as a great dramatist of poetic genius, but certainly as one of the most gifted of Shakespeare's successors.

VIII. John Webster, *c.* 1580–*c.* 1625, one of the foremost writers of tragedy during the reign of James I.

A. Plays.
   1. Tragedies. (*a*) *The White Divel*, printed 1612, a remarkable and lurid Venetian tragedy, terrible in its energy, real and powerful in its characterization; one of Webster's best; (*b*) *The Dutchesse of Malfy*, printed 1613, Webster's masterpiece; another Italian tragedy symmetrically constructed, clear in characterization, abounding in horror and pierced through by a "sudden thrill of pity," powerfully moving in final impression; (*c*) *Appius and Virginia*, printed 1654, a Roman tragedy of smooth construction and real power, but lacking the accumulation of horror characteristic of Webster.
   2. Comedy: *The Devils Law-Case*, printed 1623, a complicated romantic comedy, revealing an effective grasp of comic satire.
   3. Plays with Others. With William Rowley, *A Cure for a Cuckold*, printed 1661; supposedly in collaboration with Rowley, *The Thracian Wonder*, printed 1661; and with Dekker, *The Weakest Goeth to the Wall*, printed 1600?.

B. Type. Powerful though melodramatic tragedies of horror, mainly based upon sixteenth-century Italian life.

C. Significance. Shown in: (1) his dramatic ability in tragedy, marked by originality but little versatility; (2) his imaginative intensity in the realm of the terrible; (3) his genuine poetic spirit; (4) his real grasp of satiric comedy; (5) his relatively deep insight into human nature; (6) his powers of characterization: he possessed the ability to reveal character through subtle, vivid, penetrative flashes; he showed little ability to reveal dramatic development of character.

IX. John Ford, 1586–*c.* 1640, a dramatist of importance and power, but of unmistakable decadence.

A. Plays.
   1. Outstanding Plays. (*a*) *The Broken Heart*, acted 1629, printed 1633, a tragedy of complicated plot skillfully constructed, of nobly conceived but inadequately developed characterization, but of powerfully moving pathos. It is a good example of Ford's ability. Exquisite lyrics are found in the play. (*b*) *Perkin Warbeck*, printed 1634, the only chronicle history among his plays; a tragedy, rapid in movement, interesting in action, and built upon a promising subject.
   2. Other Plays. (*a*) *The Lover's Melancholy*, acted 1628, a promising early play of adequate structure, fair comedy, and good pathos; (*b*) *'Tis Pity Shees a Whore*, printed 1633, a tragedy of incest, a characteristic Ford drama; (*c*) *Loves Sacrifice*, printed 1633, a tragedy of passion and revenge with a revolting underplot, but an interesting psychological character study; (*d*) *The Fancies Chast and Noble*, printed 1638, an unpleasant and poorly contrived play, with triple plot, having some touches of refreshing nobility, but more of coarse foolery; (*e*) *The Ladie's Triall*, acted 1638, a play of little excellence, but one less marred by moral cloudiness than is usual with Ford.
   3. Plays with Others. With Dekker and William Rowley, *The Witch of Edmonton*, printed 1658; with Webster, *A Late Murther of the Son upon the Mother*, acted 1624. Several plays known to have been by Ford are not now extant.

B. Type. Plays, mostly tragic with an underplot of coarse comedy, presenting with intensity scenes and characters morally and spiritually abnormal.

C. Significance. (1) Construction, clear and adequate, but only occasionally exhibiting complicated and sustained invention; (2) versification, fluent and beautiful with a decided lyric turn; (3) style, clear and straightforward, little addicted to mannerism; (4) element of moral unsoundness, found both in his choice and in his treatment of theme: usually the line between guilt and innocence, sin and self-control, wavers; (5) mastery of intense, isolated scenes of raging passion, pure and eloquent tenderness, or exquisite sweetness.

X. James Shirley, 1596–1666, author of more plays now extant than any other of this group of dramatists, save Shakespeare and Fletcher, and the most original in devising new plots; literary and imitative rather than fresh and vivid. He is frequently grouped with Massinger and Ford as marking the decline of the drama to the point at which the theaters were closed by law, in 1642.

A. Plays.

1. Tragedies. (*a*) *The Maides Revenge*, 1626, a play, not ineffective, on the jealousy of sister against sister; (*b*) *The Traytor*, 1631, a romantic tragedy of real dramatic value; (*c*) *Love's Cruelty*, 1631, a powerful play of moral purpose but of terrible detail; (*d*) *The Dukes Mistris*, 1636, an inoffensive play of no great importance; (*e*) *The Polititian*, 1639?, an interesting and ambitious but not altogether fine play; (*f*) *The Cardinall*, 1641, an elaborate tragedy of considerable interest.

2. Comedies. Romantic dramas of incident largely original, with scenes laid sometimes in England, more often in Italy, and frequently realistic in presentation of manners. (*a*) *Love Tricks*, 1625, a freshly conceived, but carelessly constructed play of some popularity; (*b*) *The Wedding*, 1626, a play of high dramatic worth; (*c*) *The Brothers*, 1626, a play of hackneyed theme but some freshness of treatment; (*d*) *The Wittie Faire One*, 1628, an unattractive but not altogether worthless play; (*e*) *The Gratefull Servant*, 1629, a well worth while play on the unselfishness of love; (*f*) *Changes or Love in a Maze*, 1632, a relatively unsuccessful play; (*g*) *Hyde Park*, 1632, a realistic play of contemporary London life usually considered his most characteristic comedy; (*h*) *The Bird in a Cage*, 1633, a curious play of wit and sarcasm; (*i*) *The Young Admirall*, 1633, a well-constructed play of originality and merit; (*j*) *The Gamester*, 1633, a vigorous and ingenious but coarse play that was immensely popular, a realistic comedy of manners; (*k*) *The Example*, 1634, an effective comedy with strong moral implication; (*l*) *The Opportunitie*, 1634, an ingeniously arranged comedy of mistaken identity; (*m*) *The Lady of Pleasure*, 1635, a varied play on the correction of an extravagant wife; (*n*) *The Constant Maid*, 1636?, an unequal play of London life; (*o*) *The Royall Master*, 1637?, a pleasing comedy of intrigue well worked out; (*p*) *The Doubtfull Heir*, 1639?, a romantic comedy of some worth; (*q*) *The Gentleman of Venice*, 1639, a spirited comedy of the romantic order; (*r*) *The Imposture*, 1640, a somewhat improbable though rather interesting comedy; (*s*) *The Humorous Courtier*, 1640, a gross but well-plotted comedy with varied characters; (*t*) *The Sisters*, 1642, a decidedly poor play; (*u*) *The Court Secret*, printed 1653, an involved play, acted only after the Restoration; (*v*) *The Ball*, 1632, a good comedy of manners, in collaboration with Chapman; (*w*) *The Coronation*, 1635, a pleasing romantic comedy in collaboration with Fletcher (?).

3. Peculiar Plays of a Special Nature. (*a*) *The Arcadia*, 1632?, a pastoral of little originality; (*b*) *St. Patrick for Ireland*, 1638?, an odd mixture of intrigue; (*c*) *Honoria and Mammon*, printed 1659, a morality play; (*d*) several masques and other special short plays.

B. Type. Tragedies of some real literary merit but imitative in style; romantic comedies of fresh invention, some of which have realistic presentation of fashionable London life; most of the plays, in spite of a moral tendency, are so marred by the grossness and licentiousness characteristic of the age of Charles I that they have not held a place on the stage since a few revivals during the Restoration.

C. Significance. To be found in his: (1) variety of theme and his originality of plot; (2) skillful construction and tonal unity; (3) elaborate but genuine poetic beauty; (4) serious and comic power — his keen observation of contemporary manners, and their comic portrayal; and his strong presentation of serious scene and character; (5) maintenance of strong moral purpose in spite of his gross and licentious presentation.

Renaissance Prose

I. Social and Historical Works.

A. The Outstanding Social Writers and Their Works.

1. Sir Thomas Elyot, *c.* 1499–1546: *The Boke Named the Governour* aims to describe the necessary education for a gentleman who is to have authority in a "publike weale." This is his best-known work.

2. Roger Ascham, 1515–1568, tutor of Princess Elizabeth, is remembered for: (*a*) *Toxophilus*, 1544; ostensibly a defense of archery, in reality an outline for a sane, well-rounded life; (*b*) *The Scholemaster*, 1570, which sets forth as the aim of education the formation of character through the mutual efforts of student and teacher. Besides educational problems, travels and affairs in general are discussed.
3. Pamphleteers and Satirists in the Reign of Elizabeth. Among the outstanding writers here were Thomas Lodge, Thomas Nashe, and Robert Greene. (See pages 88, 90.) These social pamphlets led to the later character writings. (See page 96.)
4. John Milton, 1608–1674, was the author of many prose pamphlets on social contracts, government, and education, written mainly 1640–1650. (See pages 106, 108.)
5. Thomas Hobbes, 1588–1679, was an important social and philosophical writer of the Puritan-Cavalier period. He is important for his influence on later philosophical ideas in literature. (*a*) *De Corpore Politico*, 1650; (*b*) *Leviathan*, 1651, *or The Matter, Form, and Power of a Commonwealth*, a work partly social and political, partly philosophical — important especially for its philosophical implications as representative of a spirit of the day and as directing that of the Restoration. The central ideas of the work are that human life in the primitive state was nasty, brutish, and short; that self-interest is the chief guiding power of humanity and that the only firm and sure basis for government is that of blind submission to rulers.

B. Historical Works. The chroniclers, historians, and antiquarians of the Elizabethan age were fired by its characteristic note of passionate nationalism. They wished to amuse as well as inform. The chroniclers did not write unadulterated history. The art of history in England, therefore, really dates from Cavendish, Hayward, and Morton (?), or More, who followed classic models, rather than from the chroniclers.

1. *History of King Richard the Third*, ascribed by some authorities to Sir Thomas More, 1478–1535, by others to John Morton, 1420?–1500, Archbishop of Canterbury, is a fine example of restrained historical narrative, following the example set by historians of Greece and Rome.
2. Edward Hall, d. 1547, *Chronicles* 1542, 1548, 1550; a chronicle from Henry IV to Henry VIII. Hall wrote as a historian down through the reign of Henry VII; as an eyewitness thereafter.
3. George Cavendish, 1500–*c.* 1561, *Life and Death of Thomas Wolsey*, a well-written and dramatic work, printed 1641.
4. John Knox, 1505–1572, author of *History of the Reformation in Scotland*, 1559–1566, the most famous of more than a dozen works from his pen, was a famous divine, reformer, pamphleteer, and controversial writer during the reigns of Edward, Mary, and Elizabeth. This history is known as the first great Scottish work in prose and the chief product of the Scottish Reformation.
5. John Stow, *c.* 1525–1605, *Summarie of Englyshe Chronicles*, 1565, and *The Chronicles of England from Brute until this present time*, 1585. His *Survey of London*, 1598, and *Survey of Westminster*, 1603, give intimate pictures of Shakespeare's town.
6. Raphael Holinshed, d. *c.* 1580, is remembered for the *Chronycle*, 1578; chronicles of England, Scotland, and Ireland, compiled and partly written by Holinshed with certain descriptive parts written by William Harrison; a source book for many of Shakespeare's historical plays. The work purports to be a history of Great Britain from Noah's Flood to the year of its publication.
7. William Camden, 1551–1623, noted for his two Latin histories. *Britannia*, 1582; *Annales of Queen Elizabeth*, Part I, 1615; Part II, 1627.
8. John Speed, 1552–*c.* 1629, *History of Great Britain.*

9. Sir Thomas Smith, 1513–1577, in the *Commonwealth of England*, 1565 (printed 1584) charted the forms of English government.
10. Richard Hakluyt, *c.* 1552–1616, through a collection of records of travel gave us the first great body of knowledge concerning the voyages of the sixteenth century. (*a*) *Divers Voyages touching the Discoverie of America*, 1582; (*b*) *A Notable Historie: Voyages Made by French Captains into Florida*, 1587; (*c*) *The Principall Navigations, Voyages and Discoveries of the English Nation*, 1589.
11. Sir George Buck, d. 1623, *History of the Reign of Richard III*, published 1642, but written much earlier.
12. Sir John Hayward, *c.* 1564–1627, attempting to be the Tacitus of England, set a model for the art of history in England with his works: (*a*) *Lives of the Three Normans, Kings of England;* (*b*) *The Beginning of the Reigne of Queene Elizabeth;* (*c*) *Life and Reigne of King Edward the Sixt;* (*d*) *Henry IV.*
13. Sir Walter Raleigh, 1552–1618, known as a poet for his long poem *Cynthia*, of which one book remains, and for several lyrics: better known as a prose writer and man of affairs. His two chief works in prose: (*a*) *Discovery of Guiana*, 1596; (*b*) *History of the World*, 1614, a history which reaches only to the Roman conquest of Macedonia, but is interesting as exemplifying the boundless ambition of the Elizabethan intellect.
14. Samuel Purchas, *c.* 1575–1626, successor of Hakluyt as editor and compiler of narratives of travel: (*a*) *Purchas His Pilgrimage*, 1613, *or Relations of the World and the Religions observed in all ages and places discovered from the Creation unto this present;* (*b*) *Purchas His Pilgrim: Microcosmus, or the Historie of Man*, 1619; (*c*) *Hakluytus Posthumus, or Purchas His Pilgrimes*, "contayning a History of the World in Sea voyages, and Lande Travells by Englishmen and others," 1625.

II. Works of Prose Fiction. Although the novel as a well-recognized art form did not arise until the middle of the eighteenth century, many works in this period approximate the type and are spoken of as Elizabethan novels. Shorter prose tales, imitative of the Italian "novella" and the Spanish rogue story or "picaresque" tale, were of wide popularity in England.

A. Collections of Shorter Prose Tales.

1. *The Palace of Pleasure*, 1566, William Painter, drawn largely from Boccaccio and other Italian writers; furnished many ideas for the plots of Shakespeare and his contemporaries.
2. *Certain Tragicall Discourses*, 1567, Geoffrey Fenton, *c.* 1539–1608, drawn mainly from the Italian novelist Bandello.
3. *Riche, His Farewell to the Military Profession*, 1581, Barnabe Riche. (In a collection of eight tales, Riche was himself the author of five.)

B. Outstanding Novelists and Romancers. Nearly all claimed a moral intention.

1. John Lyly, *c.* 1554–1606, whose *Euphues* is often spoken of as the first English novel. This pastoral romance, developed through letters and a weak story thread, is principally a series of moral discourses on "education, religion, love, friendship, the follies of youth, and the manners of society." It has not sufficient plot unity and complication to deserve the title *novel;* but it is immensely important both as a type and for its highly artificial style made up of antithesis, balanced sentence structure, alliteration, similes from classical history, natural history, mythology, and mediæval bestiaries, and employing affectations of all sorts. It became the style of the day. Its influence may be seen in the list of romances given below. Lyly's two romances were: (*a*) *Euphues, the Anatomy of Wit*, 1578; (*b*) *Euphues and His England*, 1580.
2. Sir Philip Sidney, 1554–1586. (See page 26.) *Arcadia*, 1580–1585, is a pastoral romance which counteracted somewhat the influence of Lyly.
3. Robert Greene, 1558-1592. In addition to his dramas (see pages 52, 54), his essays, and his pamphlets, Greene was the author of pastoral romances, like Lyly's, thin in characterization and in plot and full of moralizing discourses. He also wrote realistic tales of London's underworld and "confessions."

(*a*) His chief romances are: (1) *Euphues, His Censure to Philautus,* 1587; (2) *Pandosto the Triumph of Time,* 1588; (3) *Perimedes the Blacksmith,* 1588; (4) *Menaphon, or Camilla's Alarum to Slumbering Euphues,* 1589; (5) *Philomela.*

(*b*) In another set of works, pamphlets and shorter prose tales and confessions, Greene presents a series of romances and of satiric and moralizing realistic pictures in picaresque vein. (1) There was first a number of love stories and ephemeral pamphlets published 1580–1592: *Marmillia, The Mirrour of Modestie, Gwydonius, Arbasto, Morando, Planetomachia, Penelope's Web, Alcida, The Spanish Masquerado, Tullies Love, Orpharion, The Royal Exchange.* (2) These were followed by moralizing works, repentances, and conny-catching exposures, 1590–1592: *Mourning Garment, Never Too Late, Farewell to Folly, A Notable Discovery of Cosonage, Conny-Catching, Disputation between a He-Conny-Catcher and a She-Conny-Catcher, The Black-Bookes Messenger, Defense of Conny-Catching, A Quip for an Upstart Courtier, A Groatsworth of Wit bought with a Million of Repentance,* and *Vision.*

4. Thomas Lodge, *c.* 1558–1625. Along with his poems, dramas, and pamphlets Lodge, combining prose and verse and employing Petrarchian as well as euphuistic style, wrote one pastoral romance which is recognized as the best of the period: *Rosalynde: Euphues' Golden Legacy,* 1590, which influenced Shakespeare's *As You Like It.* Lodge also wrote two other romances — *Forbonius and Prisceria,* 1584, and *Margarite of America,* 1596 — and one realistic tale, *The Life and Death of William Longbeard,* 1593.
5. Thomas Nash, 1567–1601, controversial writer and satirist, in reaction against pastoral romance and in imitation of the Spanish picaresque tale (see page 86) wrote the best piece of realistic fiction of the period: *The Unfortunate Traveler, or The Life of Jack Wilton,* 1594, called the first English picaresque novel.
6. Thomas Deloney, *c.* 1543–1607, one of the best and most consistent of the realistic writers; between 1596 and 1600 he wrote three tales setting forth in detail the life of common folk in their trades: (*a*) *Thomas of Reading,* the story of a clothier; (*b*) *Jack of Newberry,* the story of a weaver; (*c*) *Gentle Craft,* stories of shoemakers.

III. Works of Literary Criticism. A sense of literary criticism in England, almost totally lacking in the Middle Ages, may be said to have made a faint beginning in Chaucer's satire of *Sir Thopas,* in the prefaces of Caxton, in the works of rhetoric in the early Renaissance, and in various observations in *A Mirror for Magistrates,* and a more clearly discerned advance in Ascham's *Scholemaster* (see page 86); during the Elizabethan age, for the first time, it showed definite development.

A. George Gascoigne, *c.* 1525–1577 (see pages 22, 24), *Certayne notes of Instruction,* 1575, the rules for writing verse.

B. Stephen Gosson, 1555–1624, *School of Abuse,* 1579, from the Puritan's viewpoint a justified attack on poetry, drama, and prose romance for the current looseness and immorality.

C. Thomas Lodge, 1558–1625, *Defence of Poetry,* 1579, reply to Gosson.

D. Sir Philip Sidney, 1554–1586, *The Defence of Poesie,* 1583, an examination of poetry, its position in the past, and its nature and classification in his own period, exalting it as the highest form of knowledge and as at its best in its classical form, and defending it against its alleged immorality.

E. William Webbe, fl. 1586–1591, *Discourse of English Poetrie,* 1586, a rather inadequate historical survey of English prosody, exalting the classic form of verse and decrying the modern.

F. George Puttenham(?) d. 1590, *Art of English Poesie,* 1589, a historical and critical survey of English verse.

G. Sir John Harington, 1561–1612, preface for his translation of *Ariosto,* sometimes called the "first critical introduction in English." He reviewed the same ground covered by Sidney and then proceeded to discuss Virgil as compared with *Ariosto* and as a model for epic poetry.

H. Richard Carew, 1555–1620, *The Excellencies of the English Tongue*, 1595, some tendency to evaluate his native language critically.

I. Thomas Campion, d. 1619, *Observations in the Art of English Poesy*, 1602, presenting the case for native English verse forms as contrasted with classic, but demanding rime.

J. Samuel Daniel, 1562–1619, *A Defence of Ryme*, 1603, like Campion, on the side of native forms, but upholding rime.

K. Ben Jonson, 1573–1637, in *Timber, or Discoveries made upon Men and Matter*, wrote interesting brief critical discussions on a variety of topics. He believed in following the ancients, "but as guides, not as commanders."

IV. The English Bible, and Religious Works.

A. The Bible.

1. Early Translations.
   (*a*) In the Anglo-Saxon period: *St. John*, translated by Bede; the *Psalms*, by Aldhelm; the four Gospels by Alfred; the first seven books of the Old Testament by Ælfric — all being drawn from the late fourth-century Latin *Vulgate* of St. Jerome.
   (*b*) In the fourteenth century John Wyclif translated the greater part of the Bible into Middle English, assisted by Nicholas of Hereford; their translation was later revised by John Purvey.
2. Sixteenth-century Translations.
   (*a*) William Tyndale, 1526–1530, *New Testament*, 1526; the *Pentateuch*, 1530; *Jonah*, 1531, used as a basis for the King James Version.
   (*b*) Miles Coverdale, 1535, first English version of the whole Bible.
   (*c*) John Rogers, 1537, revision of Tyndale's *Bible* under the title, *Matthew's Bible*.
   (*d*) Bishop Thomas Cranmer, 1539, revision of Tyndale entitled the *Great Bible*.
   (*e*) *Richard Taverner's Bible*, 1539, based on Matthew, was another revision of Tyndale.
   (*f*) The *Geneva Bible*, 1560; the *Bishop's Bible*, 1568; and the *Douay Bible*, 1582–1610, although of secondary literary quality, should be noted as sixteenth-century translations.
3. Seventeenth-century Authorized Version: the *King James Bible*, begun in 1604 and completed and published in 1611, one of the world's noblest versions of the Bible, has maintained its position as the greatest of the translations in literary value and has wielded enormous influence on English literature in general:
   (*a*) through the universality of its appeal;
   (*b*) through the dramatic intensity of its appeal;
   (*c*) through the preservation of the spirit of the original Hebrew Scriptures which were the source of this translation. English words are used; Hebraic phrases and idioms are employed;
   (*d*) through the simplicity, directness, vigor, and yet distinction of its style which went far toward making it the first English classic in rank. It was a great corrective for the exuberance of Elizabethan style. It is largely native English in vocabulary, which in itself is small, consisting of less than 6000 words;
   (*e*) through employment of this version by writers; the Bible is a common source book for almost all great English writers.

B. Other Religious Works.

1. Hugh Latimer, Bishop of Worcester, the most popular English preacher before Whitefield and Wesley, because of his *Sermons* — early ones about 1529, at Cambridge; later ones, 1536 and following, at Worcester — deserves a place in literature, through his forceful use of language, his direct and biting quality, and his passionate social earnestness.
2. Bishop Thomas Cranmer, 1489–1556, author of numerous religious works, directed the preparation of the *Book of Common Prayer*, about 1546, another

literary monument of the Reformation and a great force on subsequent English style.

3. John Foxe, 1516–1587. His *Acts and Monuments of these Latter and Perilous Days*, first printed in English in 1563, and better known by the title *Book of Martyrs*, in spite of its strongly partisan nature is justly noted as the most famous book of martyrology in this period if not in all English literature.
4. Richard Hooker, 1554–1600, wrote *Of the Laws of Ecclesiastical Polity*, 1594–1597, noted today chiefly for its eloquent and sonorous style. The solid learning back of the work, its inherent dignity, and its philosophical conception are also noteworthy. Hooker defends the position of the Anglican Church as against that of Calvinism.
5. Thomas Fuller, 1608–1661, a witty, entertaining writer, represents the Cavalier side of religious conceptions. His chief works are: (*a*) *The Holy War*, 1640; (*b*) *The Holy State and the Profane State*, 1642, largely a biographical record; (*c*) *Church History of Britain*, an entertaining book in a lively style of church gossip; (*d*) *History of the Worthies of England*, 1662, another lively book, setting forth the careers of important Englishmen.
6. Jeremy Taylor, 1613–1667, was the great clergyman of this period, a sort of belated Elizabethan. His best works are: (*a*) *The Liberty of Prophesying*, 1647, the "best plea for tolerance in religion"; (*b*) *Holy Living*, 1650, *Holy Dying*, 1651, both nobly conceived and executed works.
7. Richard Baxter, 1615–1691, was a nonconformist minister who wrote with fiery zeal for the common folk. Two of his numerous works still rank high: (*a*) *The Saint's Everlasting Rest*, 1649–1650; (*b*) *A Call to the Unconverted.*

V. Scientific Prose.

A. Francis Bacon, 1561–1626, the most famous prose writer of the late Elizabethan period; a lawyer, statesman, orator, philosopher, and scientist, who took all knowledge to be his province and set himself against all schemes of learning then in vogue. He wrote both in English and in Latin.

1. *Essays*, in three series, 1597, 1612, 1625; fifty-eight essays written in terse, pithy style; he calls them "certain brief notes, set down rather curiously than significantly." These works, among the first English "essays," are written on abstract subjects — "Love," "Atheism," "Great Place," "Studies" — and presented from the practical viewpoint. They are models of concise force and vigor. These were in English; his other works were in Latin.
2. *Advancement of Learning*, 1605, part of his planned *Instauratio Magna*, or the *Great Institution of True Philosophy*, a work which was to offer a complete education in itself, presents the introduction to a summary of the world's knowledge.
3. *The Wisdom of the Ancients*, 1609, thirty-one classical myths interpreted allegorically.
4. *State Papers*, 1613, written when attorney-general, show a grasp of political movements.
5. *Novum Organum*, 1620, which was to have been the second among the six divisions of the *Instauratio Magna*, is his most scientific work, setting forth the theory of inductive reasoning from analysis and experiment, as the "new instrument of thought and discovery." This great Latin work is especially important as indicative of the direction in which scientific works were to develop. Only two of the several planned books of the *Organum* were completed.
6. Beside those works already mentioned, Bacon was the author of several miscellaneous works: (1) *History of Henry VII*, 1622, a good and accurate historical work; (2) *De Augmentis Scientiarum*, 1623, largely an extended Latin translation of the *Advancement;* (3) *The New Atlantis*, 1624, a utopian scientific novel; (4) and the unfinished *Sylva Sylvarum* which was intended as one of the four parts of division three of his great *Instauratio Magna* or *Institution of True Philosophy.*

B. Robert Burton, 1577–1640, a clergyman and hypochondriac of astonishing memory, varied learning, quiet humor, and intense human sympathy and curiosity.

The Anatomy of Melancholy, 1621, was begun as a scientific, medical treatise on melancholia, or amorous and religious morbidness, its meaning, cause, symptoms, and cure, but degenerated into a conglomeration of now meaningless references to and quotations from classic authors. Its style has been influential on some specialized writers.

C. Thomas Browne, 1605–1682, a physician whose stately and rhythmic style is his most famous quality.

1. *Religio Medici*, 1642, the *Religion of a Physician;* an intimate revelation of himself, his view of nature as a profound revelation of God, and his reverent tolerance and freedom from religious bigotry.
2. *Vulgar Errors*, 1646, a discussion of popular superstitions.
3. *Hydriotaphia or Urn Burial*, 1658; beginning as a treatise on various modes of burial, the work gradually changes to a series of reflections on the vanity of earthly hope and fame, and to a discussion of immortality. Usually regarded as his best work.

VI. Character Writing. During the closing years of the sixteenth century, attention was turned toward commonplace phases of human nature. People became especially interested in the "humors" of their fellow-creatures; and a more urbane literature resulted. Verse satire, which had flourished throughout the century, rose into greater prominence, and imitations first, of Horace, then, and more important, of Juvenal, later of Catullus, of Martial, and finally of Theophrastus, became popular. Verse satirists were Nash, Gosson, Harvey, Hall, Guilpin, Marston, and Donne. Prose satire was accompanied by a growing interest in form and style and in the detached epigram; this soon led to imitations of the Theophrastian character sketch as a new literary type. These dealt with some thirty or more character types with a stereotyped technique. The character sketch in some ways anticipated the essay.

1. Joseph Hall, 1574–1656, *Characters of Virtues and Vices*, 1608, presents the religious conflict of Protestants versus Catholics in a practical light.
2. "W. M.'s" *The Man in the Moone*, 1609, presents a popular discussion of practical morality in the manner of Hall after Theophrastus.
3. Sir Thomas Overbury, 1581–1613; appended to his poem *A Wife*, in the second edition, there was a series of twenty-one characters, of which there are three groups: the satirical, the eulogistic, and the humorous, all in highly colored style, and many tinged with a tone of supercilious mockery, prophetic of the court of Charles I.
4. John Stephens, fl. 1615, in *Satyrical essayes, characters and Others*, 1615, evinces a greater interest in a more varied life than Hall or Overbury, and occasionally works through the type to the individual beyond.
5. John Earle, *c.* 1601–1665, *Microcosmographic*, 1628; in this work the character sketch *per se* reached its highest development, not merely exposing absurdities, but inquiring into the moral significance of acts and words with searching analysis.
6. Later imitators of the Theophrastian character sketch: John Cleveland, 1613–1658; Samuel Butler, 1612–1680; William Law, 1686–1761.

VII. Pastoral Prose.

Izaak Walton, 1593–1683: *The Compleat Angler*, 1653, a charmingly simple and straightforward book combining love of nature with the spirit of the antiquarian; Walton also wrote *Lives*, collected and published 1670 — lives of Donne and Herbert and others. He is noted chiefly for his *Compleat Angler*.

THE CAVALIER–PURITAN PERIOD, 1620–1660

General

I. Divine Right. James VI of Scotland followed Elizabeth as James I, 1603, holding firmly the theory that the king derives his right to rule directly from God and that the people should regard him as God's representative. His son, Charles I, 1628, profited

nothing by the people's objection to the divine right idea; he went to further extremes, ruling without Parliament, levying taxes, and establishing despotic courts. The result was an England divided into two camps: on one side, those who upheld Parliament and the courts, the low churchmen and the Puritans; on the other side, the Cavaliers, supporters of the royal regime, and the high churchmen.

The Long Parliament abolished the illogical courts which the Stuarts had set up and enacted in 1628 the Petition of Right, the second Magna Charta. The voice of the parliamentary party brought about a civil war, the execution of Charles I, and the setting up of an oligarchy, 1649. Oliver Cromwell became protector. Shortly after his death, the exiled Charles II was recalled, 1660. His abuses of power, Catholic leanings, and persecutions of the Puritans brought passage of the Habeas Corpus Act. James II succeeded to the throne in 1685 with two purposes: to rule without Parliament, and to make the country Catholic. His methods resulted in the bloodless Revolution of 1688 and in the third great charter of human rights, the Bill of Rights, 1689.

II. General Conditions. It was a period of upheaval, but on the whole a period of great progress. In the field of science, Dr. William Harvey advanced the practice of medicine incalculably in his discovery of the circulation of the blood. Sir Isaac Newton revolutionized natural philosophy in his studies and discoveries. Sir Francis Bacon laid foundations of a greater knowledge in his *Novum Organum*. The King James Version of the Bible consummated the great work of translation which had gone on from the days of Wyclif, and gave us the greatest influence on English speech. Socially, the coffee house loomed large in all questions of the time, bringing the professions together in fellowship and fine talk. Politically, loyalty to kings broadened into loyalty to ideals of political freedom; and, religiously, loyalty to particular church institutions broadened into loyalty to freedom of conscience and worship. Possibly most important of all these developments was the increasing interest in conduct which accompanied Puritanism. Puritanism was not restricted to any one creed, nor was it purely a religious movement; it was a movement toward personal morality, involving all creeds and including the state in its aims of political freedom. The excesses of some Puritans led to criticism and ridicule of all Puritans; but it should be remembered that the great majority of Puritans were not narrow, bigoted, and gloomy; rather, they were wise and tolerant in view of the gaiety and frivolity of the extreme Royalists.

III. Literature. The conflicts, the variety of interests, the Puritan ideals, and Cavalier enthusiasms find adequate expression in the writers of the period; here a great variety of subject matter and variety of treatment make classification difficult. There are the imitators of Spenser; the Metaphysical, or Fantastic Poets; the Cavalier, or Royalist Poets; the great Puritan, John Milton, lyric and epic poet, as well as prose writer; and the prose writers. (See pages 84–96, and 136–142.)

Minor Cavalier-Puritan Poets

I. The School of Spenser.

A. Giles Fletcher, 1588–1623, wrote *Christ's Victory and Triumph on Earth and in Heaven*, an epic poem anticipating *Paradise Lost* and influencing Milton; written in a modified Spenserian stanza form and characterized by the Spenserian quaintness of language and imagery.

B. Phineas Fletcher, 1582–1650, "The Spenser of this Age," brother of Giles, followed Spenser in writing eclogues, using, however, fishermen rather than rustics as his characters, thus calling them *Piscatory Eclogues*. His chief poem, an ingenious but absurd allegory, *The Purple Island*, is a study in Spenserian manner of the spiritual and anatomical nature of man.

C. William Browne, 1590–1645, in *Brittannia's Pastorals* and *Shepherd's Pipe*, followed the conventional formulas of Spenser's *Shepherd's Calendar*. In *Brittannia's Pastorals* there are some delightful reflections upon his own beautiful Devonshire country.

D. George Wither, 1588–1667, first a Royalist, continued the pastoral tradition of Spenser, writing a large body of poetry which, as he became Puritan, grew more

and more serious. Compare the playful and witty *Lover's Resolution* with the serious *Halleluiah* or *Fair Virtue.*

E. William Drummond of Hawthornden, 1585–1649, may be grouped with the Spenserians. His fame lies in his conversations with Jonson rather than in his volume of *Madrigals and Epigrams.*

II. The Metaphysical, or Fantastic Group.

A. Definitions: Johnson called Donne and his followers "metaphysical," for they were "more desirous of being admired than understood." Milton called the group "fantastic," for they preferred the abstruse, the strained and far-fetched comparison, the clever and ingenious turns of language, to the simple and direct language of poetry. Certainly ingenious fancies, pretty "conceits," became very popular; so much so that none of the poets, not even Milton, entirely escaped this influence. For this reason "Metaphysical" and "Cavalier" are not exclusive terms.

B. John Donne, 1573–1631, wrote many satires, elegies, love lyrics, religious songs, all of which circulated in manuscript until two years after his death, being published in 1633. Typical poems are: *Go and Catch a Falling Star, The Indifferent,* and *The Funeral.* Vigor and originality are the most positive virtues of his poetry. He abandoned Elizabethan conventions and illustrated directly from contemporary life and from his knowledge of science, law, metaphysics, and theology. But his virtues became his vices; striving for originality he became eccentric and obscure, fantastic in thought and imagery. So marked was his influence that he might be called the father of the "Fantastic Poets." Even Dryden and Pope of the next century reveal his influence. Indeed, Edmund Gosse, late in the nineteenth century, says: "For sixty years the evil taint of Donne rested on us, and our tradition is not free from it yet. He is the father of all that is exasperating, affected, and 'metaphysical' in English poetry."

C. George Herbert, 1593–1633, became the disciple of Donne in making conceits and in the careful polishing of his verse; but in calmness of temper and character, and in devotional spirit, the disciple surpassed the master. *The Temple* is his one volume of lyrics.

D. Richard Crashaw, *c.* 1613–1649, the immediate disciple of Herbert, was a mystic poet who at times reached sublime heights only to fall into the obscurity of a fantastic metaphor. Good examples of his power and faults are: *Love's Horoscope, Wishes, To the Countess of Denhigh,* and the *Hymn to St. Teresa.*

E. Henry Vaughan, 1622–1695, a disciple of Herbert and a prolific poet, anticipated Wordsworth in his mystic treatment of nature. See, for example, *The Retreat, Corruption, Childhood, Christ's Nativity, The Rainbow,* and *The Dawning.*

F. Thomas Traherne, *c.* 1634–1674, also belongs with the religious and mystic poets. Two volumes, *Poems* and *Centuries of Meditations* have only recently been published, the first in 1903 and the second in 1908, given to the world by his discoverer, Bertram Dobell.

G. William Habington, 1605–1654, followed the devotional poets of the "metaphysical" group. His *Castara* poems, the earliest of which deal with courtship and marriage and the latest of which deal with sacred themes, were celebrated in his day.

H. Francis Quarles, 1592–1644, who took Phineas Fletcher as his literary idol, belongs with the more religious poets of the fantastic school. In *A Feast for Wormes* (a paraphrase of *Jonah*), in *Divine Fancies,* and in *Emblemes,* he escapes the extreme conceits of his day, drawing his similes and metaphors from everyday life, and writes with liveliness, homely humor, and good sense. Read, for example, his poem, *False World, Thou Ly'st.*

III. The Cavalier Poets.

A. Definitions: Ben Jonson and John Donne exerted the greatest influence on the Cavalier lyricists. With these two poets the Petrarchian influence and the sonnet-writing fashion passed out. The influence of Jonson, however, was in the direction of the classics, while the influence of Donne was toward individualism of expression, even if an eccentric expression. The Cavaliers, "last poets of chivalry," were the

carefree gallants of the period who escaped in their poetry both the civil and religious turmoil, writing dainty and skillful lyrics on love and nature.

B. Thomas Carew, *c.* 1598–*c.* 1639, a "Jonson of pleasant and facetious wit," wrote with some thought as to the coherence of his songs and possibly with more sincerity than Suckling or Lovelace. For skill and delicacy of form, see: *Ask Me No More Where Jove Bestows, Give Me More Love or More Disdain,* and *An Epitaph.*

C. Sir John Suckling, 1609–1642, wrote lyrics typical of his recklessness, love of pleasure, and charming impudence. See the facile poems: *Why so Pale and Wan, The Constant Lover, A Doubt of Martyrdom,* and *Ballad of a Wedding.*

D. Richard Lovelace, 1618–1658, like his fellow poetasters, wrote accomplished lyrics. He was even more careless than they as to literary fame; yet no anthology since Lovelace's day has left out of its pages the incomparably skillful lyrics: *To Lucasta, on Going to the Wars,* and *To Althea from Prison.*

E. Robert Herrick, 1591–1674, disciple of Jonson rather than of Donne, is far the most important of the Cavalier group. Variety in theme and form, spontaneity, artistic perfection, epigrammatic power, seriousness of emotion and playful fancy — all these are in *Hesperides,* 1648, including *Noble Numbers,* his sacred lyrics. For thoroughly human and thoroughly English inventions, read: *To Meadows, To Blossoms, To Daffodils, Cherry-Ripe, Music,* and *Corinna's Going a Maying.*

IV. Writers of the Couplet: the Classical Reaction.

A. Edmund Waller, 1606–1687, wrote gallant verses, as the Cavaliers did, to real and imaginary mistresses, but his poetry is not characterized by Cavalier conceits and metaphysical obscurities. Waller broke from the current literary fashion and adopted a new verse form, the classic English couplet, a form which was perfected by Dryden and Pope. So highly was he rated in his day that he was called "the parent of English verse." Though he did not adhere strictly to the purely closed couplet, his efforts in the direction of coherence and conciseness, regularity and finish, did lead directly to the supremacy of classicism. The chief editions of Waller are: *Poems,* 1645 and 1664, and *Divine Love,* 1685. For poems typical of his art, read: *Panegyric to my Lord Protector, Upon a Late Storm, Instructions to a Painter, Of the Last Verses in the Book;* and for songs which link him with the Elizabethans, see: *To Phillis, On a Girdle,* and the matchless *Go, Lovely Rose.*

B. George Sandys, 1578–1644, who for a while carried on his translations of Ovid in Virginia, also belongs to the Waller school because of his use of the couplet in *Paraphrases upon the Psalms of David,* 1636, and *Paraphrases of Job, Ecclesiastes, and Lamentations,* 1638.

C. John Denham, 1615–1669, further popularized the couplet in *Coopers Hill,* 1642, using in the poem forceful antithesis and epigram and alliteration. See his shorter poems: *On Mr. Abraham Cowley's Death* and *Elegy on the Death of Henry Lord Hastings.*

D. Abraham Cowley, 1618–1667, praised extravagantly in his age, rated even higher than Milton, shows the influence of Donne as well as of the Classical reaction. *The Mistress,* 1647, contained, for the most part, lyrics after the superficial, fantastic influence of Donne; but in his odes he turned to the classic Greek poet, Pindar, and used a form that was to be further developed by Gray, Wordsworth, and Tennyson. Satire is found in his couplets on Puritanism in *The Puritan and the Papist,* and especially in his prose *Essays.* The chief significance of Cowley lies in his adaptation of the couplets to the demands of narrative verse.

E. Sir William D'Avenant, 1606–1668, planned an epic, *Gondibert,* 1650, which was to give a perfect picture of virtue; only the first two books and a part of the third, however, were finished. D'Avenant, finding the couplet unsatisfactory for his purposes, attempted to give the quatrain something of the couplet's individual completeness. In this he influenced Dryden's stanza in *Annus Mirabilis.*

F. Andrew Marvell, 1621–1678, has some of the qualities of each group; further, he may be classed with Milton as the second Puritan poet of the age. He wrote many *Satires* of a patriotic nature; many *News Letters* as a member of Parliament to his constituency; *Controversial Essays* on ecclesiastical questions; and *Poems,*

which were published in 1681. The classic influence is seen in his *Horatian Ode upon Cromwell's Return from Ireland;* Marvell lives more securely, however, in his nature poems, in which there is a freshness and joy and love of man and nature that anticipates Wordsworth. For poems of these qualities read: *The Garden, The Coronet,* and *Dialogue between the Soul and the Body.*

John Milton, 1608–1674

I. Milton the Man. John Milton, 1608-1674, was born into a home where his earliest inclinations to literature were encouraged. From the beginning he was an indefatigable student, consciously and deliberately thinking and living a great poem in order to write a great poem. His tenacity of purpose, his careful and thorough preparation to fulfill that purpose, his quietly biding his time through civil war and blindness until the great poem should be written, fills one who contemplates his genius with something of reverence and even awe.

II. Minor Poems.

A. Latin Poems. The Latin elegies and other poems are important to us chiefly for their autobiographical details. Of special significance are: *Elegie I,* to Charles Diodati, giving an account of his pastimes and experience in London during his rustication; *Elegie VI,* also addressed to Diodati, containing a noble statement of his poetic creed; *Epitaphium Damonis,* expressing his grief at the death of his friend Diodati, and declaring his intention of writing a great epic poem based on the legendary history of Britain; *Ad Patrem,* an earnest avowal of his indebtedness to his father for support and encouragement.

B. Early Experiments in Verse. The metrical versions of a few of the *Psalms,* vacation exercises, and a tribute to Shakespeare are indicative of his attention to the muse from extreme youth up.

C. *On the Morning of Christ's Nativity,* 1629. Reflecting the Spenserian tradition of his masters, but disfigured at times by the diffuseness and conceit of his period, it reveals a spontaneity and a sweep truly Miltonic, and sets forth his youthful genius at its best.

D. *L'Allegro* and *Il Penseroso,* 1634. An expression of Milton's early joyous delight in nature, books, music, society, and self-satisfying reverie, "without the intrusion of the moral idealism" of his later work. In richness of allusion, picturesqueness of epithet and description, and lilting movement of the octosyllabic verse, these two poems have never been surpassed.

E. *Comus.* Presented at Ludlow Castle on Michaelmas night, 1634, to celebrate the assumption of the duties of Lord President of Wales by the Earl of Bridgewater. Henry Lawes wrote the music, and Inigo Jones prepared the scenery. Milton had undertaken a masque, *Arcades,* in 1633, but it was left unfinished. *Comus* was published in 1637.

1. The Masque. Introduced into England from Italian sources early in the sixteenth century, it reached the height of its popularity during the reign of James I. In spite of the protests of Ben Jonson, who wrote most of the masques of this period, the words had become subordinated to music and scenery, and vast sums of money were expended in their presentation. *Comus* is distinguished from the usual type of masque by its seriousness of tone, a greater emphasis upon the story, and its lyrical beauty.
2. Sources. Milton borrowed the plot in its main outline from Peele's *Old Wives Tale.* Comus appears in Ben Jonson's *Pleasure Reconciled to Virtue,* as the name of a sordid and gluttonous incarnation of appetite, and in the *Comus* of the Dutch writer, *Puteanus.* His indebtedness to Fletcher's *Faithful Shepherdess* and to the Circe myth of the *Odyssey* is quite clear. Nevertheless, *Comus* is Milton's own, no less in its depth of thought than in the complete individuality of his treatment of material. Particularly may the character of Comus be regarded as a creation of Milton.
3. Theme and Treatment. The theme of *Comus,* an ideal of Spenser which was

a favorite one with Milton, is the power of chastity to subdue the forces of evil. Comus represents the sensual, dissolute spirit of the court of the Stuarts; his brutish rout, the spirit of evil which ranges the wood of darkness to entice and destroy travellers; the Lady, Virtue or Purity; Thyrsus, the attendant Spirit, the divine protection which surrounds the good; the brothers, arguments which reason brings to aid virtue; the cup, specific sin; and Sabrina, spiritual aid which comes when Virtue seems to have reached her last extremity.

F. *Lycidas*, 1637. A pastoral elegy, written on the death of Edward King, a fellow collegian of Milton's at Christ's College, Cambridge. While the poem did not grow out of a deep personal grief, it is none the less genuine and sincere, although it is expressed through the medium of pastoral conventions. Milton was much concerned over the corruptions in the church, and King, who had been in preparation for the ministry, was to be one of the "good shepherds" who should save the flock from hireling shepherds.

G. Sonnets. Milton established in English the more classical Italian form of the sonnet, which had been neglected by his predecessors. He also differed from them in the wide variety of his choice of subjects and a new poetic manner — precision of utterance, careful selection of words, and simple, clear expression of definite ideas. There is in his sonnets no formal demarcation of thought between the octave and sestet, or between the third quatrain and the couplet, no exposition and application, but a less formal and possibly a more powerful presentation of one thought. He thus placed the English sonnet on a new foundation and set the example for later poets — Gray, Cowper, Wordsworth, Keats, and Shelley.

1. Sonnets to Personal Friends. The sonnets to women show his growth from "school-boy amorousness to a Puritan ideal of womanhood." The addresses to Lawes, Henry Lawrence, Skinner, Lady Margaret Loy, etc., "are beautiful expressions of a genial friendliness and a warm glow of human sympathy quite at variance with the common impression of Milton as a harsh and austere Puritan." (Hanford).
2. Political Sonnets. Dealing with some aspects of the political affairs with which he was connected, with a note of lofty dignity in keeping with epic poetry. They reveal his emotional reactions to the events to which he was giving the best years of his life.
3. Personal Sonnets. Beginning with the famous *On Being Arrived at the Age of Twenty-Three*, and ending with the pathetic *Methought I Saw My Late Espoused Saint*, they express a "poignant pathos with an earnest ethical and religious idealism." (Hanford).

III. Prose.

A. General Characteristics. Milton's prose reveals the turbulency of the Civil War period; in it he is often violent and seldom sublime. He hated tyranny of every description, and his prose is directed against it; therefore it is largely controversial. In style Milton's prose is heavy, often diffuse; he himself recognized it as the work of his "left hand." Yet, sometimes the organlike music of his poetry sounds in his impassioned prose appeals for liberty and for his country.

B. Academic Exercises and Familiar Letters. *Johannis Milton Proculsiones quædam Oratoriæ*, published 1674, and *Epistolæ Familiares*, rhetorical efforts, and personal letters.

C. Early Anti-episcopal Pamphlets. *Of Reformation touching Church-Discipline in England and the Causes that hitherto have hindered it*, 1641, a prosynodical pamphlet which allied Milton with the Scottish Presbyterians; *Of Prelatical Episcopacy*, 1641, also against the government of bishops; *Animadversions upon the Remonstrant's Defence against Smectymnuus*, 1641, a more bitter and sarcastic answer directed this time against Bishop Hall; *The Reason of Church Government urg'd against Prelaty*, 1641, an elaborate treatise in two books, regarded as his most interesting religious tract; *An Apology against a Pamphlet called "A Modest Confutation of the Animadversions of the Remonstrant against Smectymnuus,"* 1642, characterized by personal bitterness and sarcasm.

D. Divorce Tracts. *The Doctrine and Discipline of Divorce*, 1643, an enlarged edition, 1644, was an attack on the English divorce laws. This fight he continued in spite of the anathemas hurled at him. It seems, too, that the poet was not moved to write these tracts from personal consideration; *The Judgment of Martin Bucer concerning Divorce*, 1644; *Tetrachordon*, 1645, which placed divorce upon a biblical basis; and *Colasterion*, 1645, a reply to the critics of his divorce views.

E. Of Education, 1644. One of Milton's most important prose works. In this tract, the writer outlined the education of a youth from the age of twelve to twenty-one. He emphasized the classics but as means or tools rather than as ends in themselves. Milton defined an educated man as one who is "fitted to perform justly, skilfully, and magnanimously all the duties, public and private, of peace and war."

F. Areopagitica, 1644. Milton's great appeal for freedom of the press addressed to Parliament itself; regarded as his greatest prose work.

G. Political Tracts. *Of the Tenure of Kings and Magistrates*, 1649, an argument for freedom of the people in their government; *Eikonoklastes* ("Image breaker"), 1649, an answer to *Eikon, The True Portraiture of his Sacred Majesty in his Solitudes and Sufferings; Pro populo Anglicano Defensio* ("Defense of the English People") 1651, a reply to the pro-Charles I pamphlet of Salmasius; *Defensio Seconda*, 1654, scathing in its reference to personalities; and *Pro Se Defensio*, 1655, another pamphlet of personalities in which there is much undignified and unrestrained abuse.

H. History of Britain. Written between 1646–1660 and indicating Milton's interest in the history of his own country. The work is scholarly and strikingly modern in its practical approach to the past.

I. Later Ecclesiastical Writings.

1. *De Doctrina Christiana*, written by 1660, found in 1823, and published in 1825, reveals Milton as very unorthodox in his denial of the Calvinistic doctrine of predestination, in his insistence on man's free will, in his Arian views toward Christ and the Holy Ghost. His divorce views are again presented. The work is full of Bible references and quotations.
2. *A Treatise of Civil Power in Ecclesiastical Causes; Shewing that it is not lawful for any power on Earth to compel in matters of Religion*, 1659, argued from a scriptural standpoint that the civil authorities have no right to rule in religious matters; really another appeal for toleration and freedom.
3. *Considerations touching the likiest means to remove Hirelings out of the Church. Wherein is also discourse of Tithes, Church Fees, Church Revenues; and whether any maintenance of Ministers can be settled by law*, 1659; this tract argued, as the title suggests, against the government's system of tithing to pay the clergy.

J. The Ready and Easy Way to Establish a Free Commonwealth and the Excellence thereof with the Inconveniences and Dangers of Readmitting Kingship in this Nation, 1660, is a consideration of the advantages of the Commonwealth and a prediction of the evil results that would follow the restoration of Charles II. The book was widely read and was answered by Royalist friends, which answer resulted in another and enlarged edition of *The Ready and Easy Way*.

K. Miscellaneous Prose Works. *Of True Religion, Heresy, Toleration, against the growth of Papery*, 1673, another plea for toleration in nonessentials; *A Declaration of the Election of this present King of Poland, John the III*, 1674, an obvious comparison of an admired and ideal monarch with Charles II, who was neither ideal nor worthy of admiration; *Accedence Commenced Grammar, Supply'd with sufficient Rules, For the use of such (Younger or Elder) as are desirous, without more trouble than needs to learn the Latin Tongue*, 1669, a Latin grammar in English; *Artis Logicæ Plenior Institutio*, 1672, another textbook, a treatise on logic in Latin.

IV. Major Poems.

A. Paradise Lost, published 1667.

1. Sources. To the many epic and dramatic poems on biblical subjects current during the seventeenth century with which Milton must have been familiar (for example, the Latin tragedy, *Adamus Exul* of Grotius, and Andreini's drama,

Adamo, in Italian), there is no evidence of any direct indebtedness. In them lay the general conceptions, the theological machinery, the cosmic setting, all of which had become common property, and had passed into convention. There are, however, four very marked influences which must be recognized: the classics, which furnished the model for the epic structure and sources for the great mass of classical images and allusions; the Italian poets, Dante, Petrarch, Tasso, Ariosto; English literature, especially Spenser; and most of all, the Bible.

2. Cosmography. Although Milton was familiar with the principles of Copernican astronomy, the action of the poem obliged him to adopt for imaginative purposes the older Ptolemaic system.

3. Argument.

Book I. Satan and his hosts, having been hurled down from Heaven to Hell, lie stunned for nine days on the Lake of Fire, then make their way to the shore where they build a huge palace, Pandemonium, and call a council.

Book II. After serious consultation and debate, Satan is chosen to seek out the new world which they had heard in Heaven was to be created about this time. He induces Sin and Death, the guardians of Hell gate, to let him pass through, then makes his way up through Chaos to the Earth.

Book III. God, seated on his throne, sees Satan flying toward Earth, and foretells his success in seducing Adam and Eve, but the Son offers himself as a ransom for Mankind. Meanwhile, Satan, in the form of an angel, reaches the sun, learns there from Uriel the place of Man's habitation, and finally alights on Mt. Niphrates.

Book IV. Satan for the first time sees Eden in all its beauty and luxuriousness, and observes Adam and Eve there in perfect happiness and innocence. Meanwhile, Uriel has discovered Satan's deception and warns Gabriel, the guardian of the gates of Paradise, who expels him.

Books V and VI. Raphael, sent to Earth by God to warn Adam, relates the story of Satan's revolt in Heaven, the mighty war which took place, Christ's victory, and the expulsion of Satan and all his followers.

Book VII. At Adam's request, Raphael continues by relating the story, as it was known in Heaven, of why and how the World was created.

Book VIII. In return, Adam relates to Raphael what he remembers since his own creation, his conversation with God, and his first meeting and nuptials with Eve.

Book IX. Satan in the guise of a serpent induces Eve to eat of the forbidden fruit, and she offers it to Adam, who likewise eats of it.

Book X. God sends his Son to earth to judge the transgressors. Sin and Death pave a broad highway to Earth and take up their abode here, while Satan, returning in triumph to Hell, is greeted with a general hiss, because he and all his hosts have been turned to serpents, according to their doom. At first Adam bewails his fallen condition, and Eve proposes violence; but he sees hope in the prophecy that her seed shall be revenged upon the serpent, and they humbly and patiently face the future and the hard task of living until their posterity shall be redeemed.

Books XI and XII. Michael, sent to drive Man from Paradise, shows them in a vision the future of the world, then leads them through the gate, and the flaming sword descends.

B. Paradise Regained.

1. The poem was published in 1671, in the same volume with *Samson Agonistes.* While he was writing it, the poet undoubtedly must have had in mind Giles Fletcher's *Christ's Victory and Triumph,* with all its Spenserian decoration and amplification of the biblical account. *Paradise Regained* follows the account of the temptation of Christ as it is given in the Gospel of Luke, and is written in the same form as the book of Job, to which Milton refers as a "brief epic." The body of the poem is dialogue, with narrative introduction and conclusion.

Strictly speaking, it is dramatic rather than narrative, and the conflict is a spiritual one in the minds and hearts of the protagonists.

2. In subject matter, *Paradise Regained* is a continuation of *Paradise Lost.* Paradise was lost through Adam's sin in yielding to temptation. Therefore, to Milton, not the passion nor the resurrection, but the temptation of Jesus was essential to its recovery. His perfect obedience to God counterbalanced Adam's disobedience. Because of its deep meaning and moral significance, the poem is worthy of standing beside *Paradise Lost.*
3. The Narrative.
   Book I. It is assumed that the "Powers of the Air," that is, the devils or fallen angels, have been in possession of the world since Adam and Eve's expulsion from Paradise. Satan, still their chief, learns at the baptism of Jesus that he is the promised redeemer. Calling a council in mid-air, he is once more sent on a mission of seduction. Jesus then enters the wilderness, and, after he has been there forty days, Satan appears to him in the guise of a hermit. The temptation of the bread follows — the appeal to him to satisfy his physical need in an unlawful manner. Jesus, however, immediately recognizes and repels him.
   Books II–IV. Andrew, Simon, Mary, and others are perplexed at the absence of Jesus, but they express confidence in God's promises. Meanwhile, Satan confers once more with his peers, then returns the next day to tempt Jesus again, in an elaborate variety of circumstances, by appealing to his ambition for power and glory. (This temptation extends without break from *Book II, line 297* to *Book IV, line 393.*) He begins by appealing once more to his hunger, setting forth a rich banquet, then passes on to the higher appetites of wealth and glory as a means to power. As a means of the fulfilment of Christ's mission on earth, he sets forth in magnificent panorama a vision of the kingdoms, representing accurately the political condition of the world at the time of Christ, when the Parthians ruled the east and the Romans the west. If he were a skillful general, Christ might strike between the two, and thus easily establish his kingdom. Christ replies that all arms are vanity, and that his weapons are spiritual. Finally, Satan offers the glory of wisdom and intellectual achievement, represented by Athens. To this, Jesus replies by exalting above it the inspired literature of the Hebrews, and thus Satan is vanquished.
   Book IV (*lines 394–672*). After another night, during which he has produced a terrific storm, Satan returns, carries Christ up to the pinnacle of the temple, and challenges him to prove his divinity by casting himself down. Instead, Satan himself is cast down, while a fiery globe of ministering angels bears Christ to earth and celestial food.

C. Samson Agonistes, 1691.

1. Sources. This dramatic poem marks the fulfilment of the last of Milton's great literary ambitions: for nearly thirty years he had been considering writing a drama based on the life of Samson. Practically every detail of the story of Samson's life, as recorded in the four chapters of Judges (13-16), is brought into the drama in some way; but the direct action is limited to the incidents given in ten verses (chapter 16: 21–30). The subject appealed to Milton because the circumstances of his own life and that of Samson were identical at many points. He was blind; like Samson, he had felt himself called to do a great work, and the cause was lost; they had both been stripped of great power. Like Samson, too, he had married a woman who became hostile to him, and he had been disillusioned.
2. Form. Milton had never had a real sympathy for the English stage, and, in consideration of its condition after the Restoration, it was inevitable that he should choose the classic form rather than the romantic. Furthermore, the subject of *Samson Agonistes* was peculiarly fitted to classical tragedy, because the action, the time, and the place are definitely circumscribed and because the emotions and struggle involved are inward rather than external. The action is developed by a series of visits to Samson. The model of the Greek

tragedy requires a chorus, who join in the action and before whom the action takes place. The odes of the chorus serve to divide the play into what corresponds to acts in modern drama.

3. The Characters. Samson, who reveals the essential characteristics of a hero of classical tragedy: "while possessing heroic virtues, he is subject to human frailty and, yielding to it in a moment of weakness, errs and falls"; Dalila, who has been the means of bringing about this downfall — a worthy foil of Samson, intellectually; Manoah, broken down with age and grief, who comes to ransom his son; and Harapha, the giant, boastful, cowardly, full of malice, a foil of brute force to Samson.
4. The Argument. The action is concerned with the fallen Samson's recovery of God's favor, through punishment, repentance, and new trial.

Act I (*lines 1–331*). The play opens with Samson seated before his prison, a picture of dejection and tragic woe. He and the Chorus emphasize the contrast between his present and his former state. He bitterly repents his weakness, but is still firm in his conviction that he has been led of God, even in his marriage choices.

Act II (*lines 332–731*). The entrance of Manoah intensifies our pity and brings out another side of Samson's character; he accepts nobly, without complaint, his punishment for his sin. Manoah's reminder that Samson's sin has been the cause of the abomination to Jehovah — the feast day set apart to worship of Dagon serves as the first of the "provocative elements" which gradually arouse Samson. By facing his guilt and accepting God's ways as just, he now has the right to be given a second trial.

Act III (*lines 732–1075*). The coming of Dalila, the second provocative incident necessary to arouse Samson, finds him unmoved by all her former charms and wiles.

Act IV (*lines 1076–1444*). Samson next confronts brute force in the meeting with the giant Harapha, the third provocative incident. This recalls to him a consciousness of physical power and arouses in him a thirst for revenge. He refuses to obey the command to go with him to the feast of Dagon; but when an officer is sent to take him, he goes unquestioningly, in obedience to an inner prompting, under divine guidance as of old.

Act V (*lines 1445–1778*). Meanwhile Manoah, who has been busy in securing a ransom for his son, is successful just at the moment of his son's death. The news of Samson's last act is received at first with horror, then with a feeling of exultation that at last he has been received into God's favor, and has been permitted to fulfil his mission in the world. Like all classical tragedies, the tension is relaxed at the last, and the play ends with

"calm of mind, all passion spent."

The poet has accomplished what he declares in his introduction to be the function of tragedy, "through fear and terror to purge the heart of fear and terror." As in *Paradise Lost* and in *Paradise Regained*, he has "asserted Eternal Providence and justified the ways of God to men."

V. Milton's Greatness. Milton was a great Puritan, tolerant, gifted, and wise. He belongs to the first order of the world's poets in influence and in grandeur of style, though he is not the world's most popular poet. No one, except Dante perhaps, has had a greater influence in strengthening the world's conceptions of heaven and hell, than Milton has had. The lovers of poetry, however, have ceased reading Milton for religious ideas; they read him now for the pure sublimity of his thoughts; for the effective, inclusive sweep of his imagination in description and narration; and for the wonderful music of his blank verse, sonorous, wavelike, rising and falling through the phrases of his lines. Nobility, grandeur, strength, sublimity — these characterize Milton as man, poet, and influence.

THE RESTORATION PERIOD, 1660–1700

Poetry

I. Backgrounds.

A. Social and Political. The easy-going Charles II (1660–1685) had as little sympathy with the ideals of Puritan conduct as he had with Puritan ideals of government and, though he lived out his days as king, he prepared the way for the short reign of his brother, James II, and for the third great charter of human liberty, the Bill of Rights, 1689. The Divine Right idea fled with James, 1688. The social reactions went to the furthest extremes, so that Puritanism became the butt of jesting and satire, and pleasure became the end of society. The Restoration, however, brought leisure and peace for the birth of political parties, the "Whig" and "Tory," and for the scientific enthusiasms of the Royal Society, founded in 1662. Bacon began to live again in Hobbes; Newton published his *Principia*, 1687, and Locke his *Essay on Human Understanding*, 1690. By 1700 the people were in control of the nation's revenue, its army, and its courts of justice; and there was freedom of worship and freedom of the press.

B. Literary. Ridicule of Puritan sobriety and seriousness became the chief theme of writers. Satire, burlesque, and irreverent comedy, after the French influence, were the popular media of expression. *Hudibras* was typical satire. But Pepys wrote in his *Diary:* "The business of abusing the Puritans begins to grow stale and of no use, they being the people that at last will be found the wisest." Whatever the themes of the literature, there was an almost complete separation from the literary traditions of the preceding age. Both in prose and poetry form is emphasized; in poetry, the classic couplet, and, in prose, smoothness and clearness. Prose now reached its finest development.

II. Poetry.

A. John Dryden, 1631–1700, the most illustrious figure of the Restoration, was a student of the classics and a man of exceptional literary tastes, though slow to develop as a writer. His writings follow his church and party affiliations; first a Puritan and Cromwellian; then a Royalist and a Catholic.

1. Early Poems. The early poems are chiefly occasional and are characterized by some of the Donne extravagance of speech.
   (*a*) *Heroic Stanzas on the Death of Cromwell*, 1659, is marked by directness of style and careful moderation in thought.
   (*b*) *Astræa Redux*, 1660, reveals Dryden as a sudden Royalist; this unexpected change of loyalty, with other changes, has led critics to condemn the poet as a "time-server," a "libertine," etc.
   (*c*) *Annus Mirabilis*, 1667, the most important of his early poems, deals with the Dutch War and the great fire of London, 1666.
2. Drama. (See Restoration Drama, pages 120–136.)
3. Satires. In 1681, after fourteen years with drama, Dryden turned to satire and to the great question of the day, namely, Catholic succession to the throne of England.
   (*a*) *Absalom and Achitophel*, 1681. The greatest of English political satires, both in quality and in influence. The chief attack is directed against Shaftesbury, leader of the Whigs, who is Achitophel in the poem. Shaftesbury was tried for treason and was acquitted. Parliament then honored him with a medal.
   (*b*) *The Medal*, 1682. Another attack following the above action of Parliament.
   (*c*) *MacFlecknoe*, 1682. Mock heroic, a personal and very brilliant satire of a fellow poet, Shadwell, who had replied to Dryden's *Medal*. Pope is indebted here for his idea of the *Dunciad*.
   (*d*) *Religio Laici*, 1682. A spontaneous expression of religious views, controversial rather than satirical. He defends in a temperate manner the Church of England.

(*e*) *The Hind and the Panther*, 1687. Dryden's longest original poem. The poet turned to the Catholic Church, possibly not for any ulterior motives as some critics would declare, and here he justifies his position. The poem is allegorical and somewhat satirical. The panther represents the Church of England. The poem cost him the favor of both political parties; in 1689, his enemy, Shadwell, took over his pension and the laureateship.

4. Lyrics. (*a*) *To the Pious Memory of Mrs. Anne Killigrew*, 1686, was praised highly by Johnson; (*b*) *Song for St. Cecilia's Day*, 1687, and (*c*) *Alexander's Feast*, 1687, are both matchless odes.
5. Translations. The interest in the classics brought Dryden to the translating and publishing of selections from Persius, Juvenal, Ovid, Horace, Theocritus, Lucretius, Virgil, and Homer. He even translated Chaucer into his own rimed couplets. His greatest single complete translation was that of Virgil's *Æneid*, 1697.
6. Prose. (For Dryden's prose, see pages 140, 142.)
7. An Estimate. Dryden was the dominant literary figure of his day in criticism, in drama, in lyric and satiric poetry, and in prose; but his day was not the greatest before 1700. The "glorious" poet represented well an age of order, uniformity, criticism; he was not a creative genius, but one who achieved originality in treatment. His greatest service lay in his development of a prose style that remains modern.

B. Samuel Butler, 1612–1680. *Hudibras*, 1663, is Butler's greatest work. This mock-epic, somewhat after the form but not the spirit of *Don Quixote*, ridicules in the persons of Hudibras and Ralpho the extreme types of Presbyterians and Independents. The poem is often coarse, always humorous, and always diverting in its shrewd characterization, in its clever word-playing and riming. The story circulated in manuscript until the Restoration made printing safe.

C. Court Poets.

1. John Wilmot, Earl of Rochester, 1648–1680, was the most gifted of the wits of King Charles' court and the most careless as to his reputation. *A Satire Against Mankind* is Rochester's masterpiece. See his famous *Epitaph on Charles II.* Gosse calls him "the last of the Cavalier lyrists."
2. Sir Charles Sedley, 1639–1701, another witty conversationalist and poet, outlived his wild-oat sowing, wrote *The Happy Pair*, and other foppish poems; also a few genuine lyrics, as *Phyllis is My Only Joy*. (See pages 126, 128.)
3. Charles Sackville, Lord Buckhurst and later sixth Earl of Dorset (therefore referred to as Lord Buckhurst or Lord Dorset), 1638–1706, was praised most extravagantly by his contemporary wits. His most popular work is a ballad, *To All You Ladies Now at Land.*
4. John Sheffield, Earl of Mulgrave, 1649–1721, "a nobleman of learning, but of no principles," wrote fluently and frequently, but with little originality. Mulgrave's best-known work is a rimed criticism, *An Essay on Poetry.*
5. Wentworth Dillon, Earl of Roscommon, *c.* 1633–1685, of Ireland, an academic-minded poet, wrote a correct and bloodless rimed *Essay on Translated Verse.* Roscommon at least discerned the genius of Milton and the beauty of his blank verse in an age that had almost forgotten Shakespeare.

Drama

I. General. Between the closing of the theaters by ordinance in 1642 and the restoration of King Charles II in 1660, in spite of the stringent penalties imposed on actors and auditors, sporadic presentations occurred both in and out of London; "drolls," humorous scenes taken from earlier current plays and roughly staged, were resorted to; and masques were sometimes presented at private estates.

The presentation by Sir William D'Avenant of his play with scenery and music, *The Siege of Rhodes*, in August, 1656 — "made a representation by the art of perspective in scenes and the story sung in recitative music" — is historically important both as a first

attempt at English opera and as a return to sanctioned dramatic representations. Almost immediately after the accession of Charles II two new companies were licensed: Thomas Killigrew's as the King's Company, housed after 1663 at the *Theatre Royal* in Drury Lane, Covent Garden; and Sir William D'Avenant's as the Duke of York's Company in 1661, housed in *Lincoln's Inn's Fields*, and after 1763 in a richly equipped theater in Salisbury Court, Fleet Street, known as *The Opera*. Numbers of the later Elizabethan plays were here revived, some of which again became popular; and many new plays were written, one type of which, the heroic play, continuing somewhat the vein of *The Siege of Rhodes*, became for a short while the reigning dramatic fashion.

Restoration drama marks a particularly brilliant period in the history of the English theater. But it marks a course of decay in spite of its brilliance.

Three particular phases are noteworthy: the brief flourish of heroic plays and the subsequent decline of tragedy; the brilliant reign of the Restoration comedy of manners and its decline through sentimental comedy; and the generally pronounced separation of comedy and tragedy.

The chief foreign influence on Elizabethan drama had come from Italy; Italian influence on Restoration drama came not through drama itself but through the recently introduced hybrid species, the opera and the ballet. Both Spanish and French influence now became strong. The new prose fiction, the heroic romance, had a large influence. "The Spanish comedy, with its bustle, machinery, disguise, and complicated intrigue was much more agreeable to their taste," says Sir Walter Scott, "than were the subtleties of regular high comedy." Under the Restoration these plots were also much used, and they undoubtedly had large influence on early Restoration drama, more perhaps than ever before; but the chief influence of the period, after all, was more French than Spanish. Much of the spirit of heroic drama in England seems to have been due to the influence of now forgotten extravagant French writers popular before the common-sense criticism of Boileau, the classical influence of Corneille and Racine, and the tremendous popularity of the brilliant comedy of Molière drove them from the stage. The triumphant reign of Molière between 1653 and 1673 coincided with the last years of exile in Paris of many of the English Royalists and accounts, at least in part, for the hold he had on English comedy of the period, a comedy of manners giving expression to the contemporary ideal of polite society.

II. The Heroic Play. The heroic play "desires to rise as far above the ordinary proportion of the stage as the usual heroic poem soars beyond the common words and actions of human life." It is an exotic form, made up of a "tissue of conflicting loves," contrived and conducted with extreme complication, ranting speech in rimed couplets, and bombastic action. Elaborate scenery and extravagant stage action involving whole armies and court scenes were employed. It was a short-lived form, flourishing mainly in the decade 1664–1674, and upheld principally by Dryden. It is a phase of the Restoration period only.

A. Roger Boyle, Lord Orrery, author of the famous romance *Parthenissa* claims to have fathered the heroic play — dramatic offspring of the prose romance of the preceding period — and to have suggested to Dryden the fashion of rimed verse for the type. However, Dryden's plays were produced before those of Orrery, to whom he pays tribute, were published. The plays are: (1) *History of Henry V*, 1664, a heroic tragedy; (2) *Mustapha, the Son of Solymon the Magnificent*, 1665, his best play, dignified and noble in sentiment and not without merit in character portrayal; (3) *The Black Prince*, 1667, largely unsuccessful; (4) *Tryphon*, 1668; (5) *Herod the Great*, printed posthumously, 1694, a striking example of the type; and (6) *Altemira*, printed in 1702, a less worthy play.

B. John Dryden, 1631–1700, beginning his dramatic writing at the age of thirty, wrote in whole or in part nearly thirty plays. After essaying a prose comedy and a tragicomedy, he turned to the heroic play, upheld it by precept and example for more than ten years — interspersing his efforts in this type with comedies, tragicomedies, and tragedies — and is regarded as the greatest English author of the heroic play. His dramas of this type are:

1. *The Indian Queen*, 1664, in collaboration with his brother-in-law, Robert Howard; a commonplace story of Peruvians and Mexicans.
2. *The Indian Emperor, or The Conquest of Mexico by the Spaniards*, 1665, a sequel to the former play written entirely by Dryden.
3. *Tyrannic Love, or The Royal Martyr*, 1669, one of the most characteristic and successful of the heroic plays in rimed couplets, written on the theme of the persecution of the Christians by Maximin and the story of St. Catherine.
4. *Almanzor and Almahide, or The Conquest of Granada* in two parts, 1670–1672, the most representative and important of all the heroic plays.
5. *Aurengzebe*, 1675, his last rimed heroic play; written on a living historical character, the Great Mogul of India, 1660–1707.

C. *The Rehearsal*, 1671, burlesqued the heroic play and is known as one of the most famous parodies or burlesques in English literary history. It was mainly the work of George Villiers, Duke of Buckingham, assisted, it was thought, by Samuel Butler, Martin Clifford, and Dr. Thomas Sprat. It was directed against Dryden.

III. Tragedies. The first manifestation of tragedy after 1660 was in the form of the heroic drama, influenced partly by the French, partly by the Elizabethans. The form, as has been stated above, did not take firm root; and by 1680 these tragedies in rimed verse were fast going out of fashion. The English tragic manner reasserted itself, and the classical French dramatist Corneille came to be known and, to some extent, imitated.

A. John Dryden, 1631–1700, the greatest and most representative dramatist among the earlier Restoration writers, is again first in the field here. Unlike most of his contemporaries he wrote several tragicomedies as well as a number of pure tragedies.

1. Tragicomedies. (*a*) *The Rival Ladies*, 1664, a play in two scenes in which he first makes use of rimed verse as a proper vehicle for dramatic writing; (*b*) *Secret Love or The Maiden Queen*, 1667, a mixture of tragedy in blank verse and excellent high comedy in prose, the play in which Nell Gwynn increased her popularity; (*c*) *The Spanish Fryar, or The Double Discovery*, 1681, a play with excellent admixture of low comedy; (*d*) *Love Triumphant*, 1694, Dryden's last play.
2. Tragedies. (*a*) *Amboyna*, 1673, a rather worthless tragedy, directed against the Dutch; (*b*) *All for Love*, 1678, a rehandling in blank verse of the Anthony and Cleopatra story, which falls below that of Shakespeare, but which has been popular from that day to this; (*c*) *Don Sebastian*, 1690, a very good play, in blank verse and prose, in spite of its harrowing plot; (*d*) *Cleomenes, The Spartan Hero*, 1692, a final well-written tragedy.
3. Adaptions. Besides *All for Love*, Dryden's other adaptions, most, though not all, of which were tragedies, were (*a*) *The Tempest, or The Enchanted Isle*, 1667, from Shakespeare; (*b*) *An Evening's Love, or The Mock Astrologer*, 1668, a diverting comedy after the younger Corneille; (*c*) *Truth Found Too Late*, 1679, a rewritten version of Shakespeare's *Troilus and Cressida;* (*d*) *Œdipus*, 1678, with Nathaniel Lee; (*e*) *The Duke of Guise*, 1682, with Lee, a play with strong political intentions.

B. Thomas Otway, 1651–1685, known as the writer of pathetic tragedies rather than as the author of his several coarse comedies, and sometimes styled "the tender Otway," was an original and individual genius who invoked in his audiences the emotion of pity with thrilling directness. Probably he stood next to Dryden in the foremost ranks of the earlier Restoration dramatists. In *Venice Preserved* and in *The Orphan* he enriched English drama with plays which held the stage for nearly two hundred years, and which for depth of emotions, elemental in their intensity of feeling, are to be placed little below the masterpieces of later Elizabethan drama. His plays are:

1. Earlier Comedies. (*a*) *The Cheats of Scapin*, 1677, a farce version from a French original; (*b*) *Friendship in Fashion*, 1678, an unpleasant and cynical comedy; (*c*) *The Soldier's Fortune*, 1679, a farce-comedy; (*d*) *The Atheist, or The Second Part of The Soldier's Fortune.*
2. Tragedies. (*a*) *Alcibiades*, 1675, his first play, a rimed tragedy, distinctly his

least successful effort in tragedy; (*b*) *Don Carlos*, 1676, a more successful and a better known play; (*c*) *Titus and Bernice*, 1677, from a French original; (*d*) *The History and Fall of Caius Marius*, 1680, a plagiarized version of the story of Romeo and Juliet as told by Shakespeare; (*e*) *The Orphan, or The Unhappy Marriage*, a tragedy in blank verse, one of his two best and decidedly one of the greatest Restoration plays; not a heroic play, but a domestic tragedy depicting the sorrows and joys of ordinary human life; (*f*) *Venice Preserved, or A Plot Discovered*, 1682, his masterpiece, an historical tragedy.

C. Nathaniel Lee, *c.* 1653–1692, wrote mainly heroic plays on the French model, historical or quasi-historical tragedies, most of them drawn from classical antiquity. Extravagance of diction and extravagance of imagination are combined in his impetuous, passionate style and in his frenzied characters. He had no sense of humor and little of proportion or of characterization, but his plays are effective in a broad, imposing, and picturesque fashion. Lee excels in scenes of elemental passion. Though his plays have comparatively small literary value, they were good acting plays, immensely popular in their day. He used rime before 1677, but not afterward.

1. Historical Plays. (*a*) *Nero, Emperor of Rome*, 1675; (*b*) *Sophonisba, or Hannibal's Overthrow*, 1676; (*c*) *Gloriana, or The Court of Augustus Cæsar*, 1676; (*d*) *The Rival Queens, or Alexander the Great*, 1677, a play, mainly in blank verse, on a splendid and stirring theme, which ranks as one of his greatest tragedies; (*e*) *Mithridates, King of Pontus*, 1678, a blank-verse tragedy; (*f*) *Cæsar Borgia*, 1680, a bombastic, bloody tragedy, in which the more grisly horrors of the later Elizabethan drama are revived; (*g*) *Lucius Junius Brutus, Father of His Country*, 1681; (*h*) *Constantine The Great*, 1684; and (*i*) *The Massacre of Paris*, 1690, one of the best of the tragedies.
2. *The Princess of Cleve*, 1681, called by Lee in the dedication, "Farce, Comedy, Tragedy, or Mere Play," is founded upon one of the involved French romances, and becomes more of a ribald farce than anything else.

D. Nicholas Rowe, 1674–1718, the latest of the Restoration writers of tragedy, serves as a link between that period and the drama of the Augustan Age. Poet laureate under George I, he was known not only as a dramatist and poet, but as a critic and scholarly editor, especially for his edition of Shakespeare. Writing on themes of "heroic love," he is a skillful and fertile deviser of situations. He is especially strong in his handling of night scenes, full of awe and of gloom. His plays are noted for their natural dignity and genuine feeling, but seldom with the note of licentiousness; one feels in him a purity of purpose and a nobility of conception. He is moral and sometimes nobly patriotic in tone. The plays: (1) *The Biter*, 1705, his only comedy, was a failure; (2) *The Ambitious Stepmother*, 1700, a blank verse tragedy on an oriental theme; (3) *Tamburlaine*, 1702; (4) *The Fair Penitent*, 1703, the most celebrated of his earlier tragical plays and one of the most popular plays of the time, a simple domestic drama which held the stage for a century and a quarter and which in the "gallant, gay Lothario" added a new type to the gallery of dramatic characters; (5) *Ulysses*, 1705; (6) *The Royal Convert*, 1707, a rather dull play bringing to a close his first group of tragedies; (7) *The Tragedy of Jane Shore*, 1714, and (8) *The Tragedy of Lady Jane Grey*, 1715, were plays on English historical subjects avowedly modeled on the historical tragedies of Shakespeare. They were an interesting and by no means unsuccessful experiment and rank higher than any of his other plays with the exception of *The Fair Penitent*.

E. Minor Writers of Tragedy. (1) Elkana Settle, 1648–1724: bombastic tragedies — *Cambyses, King of Persia*, 1666; *The Empress of Morocco*, 1673; *Love and Revenge*, 1675; *Ibrahim, The Illustrious Bassa*, 1677; *The Tender Prelate*, 1680; *The Heir of Morocco, or The Death of Gayland*, 1682; *Distressed Innocence, or The Prince of Persia*, 1691, and other works of less worth. (2) Thomas Southerne, 1660–1746: two highly successful plays, *The Fatal Marriage, or The Innocent Adultery*, 1694, acted by Garrick as late as 1757; and *Oroonoko, or The Royal Slave*, 1696, both dramatizations of novels by Mrs. Aphra Behn; *The Loyal Brother, or*

The Persian Prince, 1682; *The Tale of Copua*, 1700; *The Spartan Dame*, 1719; and *Money the Mistress*, 1726. (3) Lord Falkland: *The Marriage Night*, 1664. (4) Sir Robert Stapylton: *Hero and Leander*, 1669. (5) Sir Robert Howard: *The Vestal Virgin, or The Roman Ladies*, 1665; *The Duke of Lerma*, 1668. (6) John Crowne: historical tragedies — *Juliana, or The Princess of Poland*, 1671; *The History of Charles The Eighth of France*, 1672, in rimed couplets; *Andromache*, 1675, in prose; *The Destruction of Jerusalem*, 1677; *The Ambitious Statesman*, 1679; *Thyestes*, 1681; *Darius King of Persia*, 1688; *Regulus*, 1627; and *Caligula*, 1698. (7) Mrs. Aphra Behn: *Edgar, or The English Monarch*, 1678, one of the last rimed tragedies. (8) John Banks: tragedies on English historical themes — *The Unhappy Favourite*, 1682, on Essex; *Virtue Betrayed*, 1692, on Anne Boleyn, long a popular play; *Cyrus the Great*, 1696. (9) Mrs. Mary Manly: *The Royal Mischief*, 1696. (10) Edward Ravenscroft: *The Italian Husband*, 1697. (11) George Cranville: *Heroick Love*, 1698. (12) John Dennis: "rough manly plays" — *Renaldo and Armeda*, 1699; *Iphigenia*, 1700; *Liberty Asserted*, 1704; and *Appius and Virginia*, 1709. (13) Ambrose Philips: *The Distressed Mother*, 1711, a version of the Andromache story. (14) John Hughes: *The Siege of Damascus*, a celebrated play, 1720. (15) Aaron Hill: *Elfrid, or The Fair Inconstant*, and later plays.

IV. Comedy. English comedy in this period was brilliant, and witty, and diverting in the extreme, but in morality reached its lowest ebb. Under the patronage of Charles II the theater was firmly established as a social institution where the fashionable fops and fine ladies were pleased by boldly realistic pictures of their own polished but loose life. Sparkling, artificial comedy of manners reached its highest development here in ruthlessly exposing while condoning the elaborate shams of life in the fashionable classes; but it had little concern with the affairs of ordinary life.

A. Sir George Etherege, *c.* 1634–5–*c.* 1690, as handsome, witty, brave, and profligate as one of his own fops, was the first in point of time among comedy writers. He furnished almost the first example of the new style of comic dialogue, "smart repartee," a light, graceful, and witty speech modeled after the style of conversation in the class in which he moved at this period. The brilliance, ease, and naturalness of this prose dialogue is notable. With little sense of plot or dramatic constructiveness, he nevertheless staged a rather natural and accurate picture of the licentiousness and roistering of the brilliant foppish society of his own day.

1. *The Comical Revenge, or Love in a Tub*, 1664, seems to have been the first regular play to use rime; but its success was probably due to the realism of its prose scenes. This play made him famous overnight and immensely popular with the fops of London.
2. *She Would if She Could*, 1668, a play whose bright and easy dialogue is in prose. This play, it is said, was not an unqualified success on its initial production; yet Pepys says that when he and his wife attended it, though they arrived at the theater "by two o'clock, there were one thousand people put back that could not have room in the pit."
3. *The Man of Mode or Sir Fopling Flutter*, 1676. This play, Etherege's masterpiece, forever proclaims him a master of "gaiety, candour, and foppish wit," and in the title character gave to the stage a type much used during the period and later.

B. Sir Charles Sedley, *c.* 1639–*c.* 1701, is second in point of time among the writers of comedy. Dramatist, poet, and prose pamphleteer, one of the most popular men of his day, called "Apollo's Viceroy" by Charles II, and celebrated as the Lisideius of Dryden's *Essay on Dramatic Poesy*, Sedley was one of the most famous wits and notorious profligates of the age. He was the author of two rather worthless tragedies and three more worth-while comedies.

1. *Anthony and Cleopatra*, 1667, a feeble heroic tragedy, the latest example of the rimed heroic drama in English; and *The Tyrant King of Crete*, 1702, an adaption in blank verse, are his two tragedies.
2. *The Mulberry Garden*, 1668, partially founded on Molière's *L'École des Maris*, and partly on Etherege's *Comical Revenge*, is a comedy of the time that saw

Monk contemplating the Restoration, a play famous in its day, but in reality a rather worthless drama; *Bellamira, or The Mistress*, 1687, founded on the *Eunuchus* of Terence, is the most licentious but dramatically the most successful of his plays, lively but coarsely realistic; *The Grumblers*, 1702, is a rather poor adaption.

C. William Wycherley, 1640–1715, a comic dramatist of real and unmistakable power, was a master of intense and biting satire, of natural plot structure, and of a dialogue of suggestive and "daring innuendo and double meaning." His characters are vigorous, well-drawn, and interesting, though not particularly original. His dialogue, though less brilliant than that of Etherege, is probably more like that of colloquial speech of the day; his wit is heavier than that of his later contemporaries, Congreve and Vanbrugh. He is cynical and licentious in his own merciless uncloaking of the vice and social hypocrisy of his own age. "His realistic vigor takes us back from the fantastic figures of earlier Restoration writers to Elizabethans like Middleton," says Schelling. The main dramatic work of Wycherley was done in a period of less than five years. Through the favor of the Duchess of Cleveland, mistress of the king, he was drawn into the fashionable circle of which she was the center, and ceased to write for the stage.

1. *Love in a Wood, or St. James' Park*, 1672, a well-done contemptuous satire on manners based on *The Mulberry Garden* and *The Comical Revenge*.
2. *The Gentleman Dancing Master*, 1672, a diverting farce.
3. *The Country Wife*, 1673, written with skillful construction, power, and splendid dialogue, and with a grave touch of true satire.
4. *The Plain-Dealer*, 1674, Wycherley's masterpiece, one of the most powerful dramas of its age, though one involving a startling amount of human meanness; not only a comedy of manners; through its central figure, Manly, it passes into the class of comedies of character also. Well-written dramatically, the play reaches the peak of Wycherley's cynicism and telling satire.

D. William Congreve, 1670–1729, is the greatest figure among the comic dramatists of the later Stuart period. He wrote his masterpiece at thirty and then turned from the stage. He is the supreme wit among them all, a man of scintillating brilliance, and a master of polished diction and graceful, easy style. He had an unerring sense of the stage, and he was a rarely gifted artist. Possessing an independent ability in plot construction, considerable power of character invention, brilliant wit, and audacious high spirits, he wrote diverting plays which, while touched with indecency, are far less brutal than those of Wycherley and more urbane than those of Vanbrugh or Farquhar. The absolute levity of the later Stuart comedy may be read in the words of Congreve, its master — that a play might become a "sometimes innocent and not unprofitable entertainment." His plays, then, are purely for entertainment, but, as Charles Lamb has said, the persons of his plays "have got out of Christendom into the land of — what shall I call it — of cuckoldry — the Utopia of Gallantry, whose pleasure is duty, and the manners perfect freedom."

1. *The Old Bachelor*, 1693, a comedy, flashing, scintillating, and brilliantly written, on a stock plot or series of plots. Bellamour's speech here has been taken as Congreve's own motto: "Come, come, leave business to idlers, and wisdom to fools; they have need of 'em; Wit be my faculty and pleasure my occupation, let Father Time shake his glass."
2. *The Double Dealer*, 1693, a play with some repulsive features, yet all in all one of the greatest comedies in English literature; a play simple, firm, strong, classical in construction, built up on an original and skillfully devised plot. Its scenes of sparkling comedy, its well-drawn characters, and its light and natural dialogue make it a powerful example of the artificial comedy of manners.
3. *Love for Love*, 1695, an amusing play of high comedy with an admixture of farce, constructed with Congreve's usual mastery of craftsmanship, and adding another brilliant group to his gallery of characters.
4. *The Way of the World*, 1700, Congreve's masterpiece and the generally recognized masterpiece of the type in English literature — the supreme example of the

artificial comedy of manners. The play is excellently constructed and — it now seems — tinctured with biting satire.

5. *The Mourning Bride*, 1697, is Congreve's one essay at tragedy; it is a dignified though not very successful story of love in Granada.

E. Sir John Vanbrugh, 1666–1726, was an architect — the designer of Blenheim House — soldier, herald, and man of affairs as well as one of the most interesting and entertaining of the Restoration dramatists. A simple, hearty, natural man, without affectation or conceit, he wrote spontaneous, good-humored, well-constructed, and witty plays unequaled in the liveliness, gaiety, and naturalness of their prose dialogue. He delighted in farce — farce of character rather than of situation.

1. *The Relapse, or Virtue in Danger*, 1697, a lively, broad farce seemingly written as a sequel to Colley Cibber's *Love's Last Shift*, Lord Foppington here being the latter's Sir Novelty Fashion, ennobled, and the best fop on the English stage.
2. *The Provoked Wife*, 1697, one of his best-known comedies, but one filled with scenes of gross realism. Sir John Brute is one of his masterpieces of characterization.
3. *Æsop*, 1697, a clever adaption, as is that made in 1700 from Fletcher's *Pilgrim*.
4. *The False Friend*, 1702, a comedy of intrigue, based probably on a French original and having a well-constructed plot not altogether new. It added little to his reputation, as did *The Confederacy*, 1705, another adaption with a clever plot woven about a necklace; vivacious dialogue. *A Country House*, 1705, a translation from the French, and the unfinished play, *A Journey to London*, brought the dramatic work of Vanbrugh to a close.

F. Sir George Farquhar, 1678–1707, for one play only — *The Beaux' Stratagem*, 1708 — deserves to be ranked among the first half-dozen writers of Restoration comedy; yet in at least one other play as well he helped materially to increase the range of popular comedy. Humor and high spirits he had in abundance. Possessing a wider range of scene and character than Vanbrugh, he is less gay and brilliant in dialogue. All that he knew through experience, observed or lived, he set down in his plays. His plays show cleverness of plot in a cross between comedy and farce. His characters are natural men and women with whom gallantry and social intrigue are but one among many aims. In *The Recruiting Officer* and *The Beaux' Stratagem* we have left the town for the country, for the gaiety and movement of the post roads, the life of the taverns and the country houses. He has a keen sense of life and movement in these. Boisterous merriment has succeeded brilliant wit and artificial banter.

1. *Love and a Bottle*, 1698; *The Constant Couple, or a Trip to the Jubilee*, 1700; *Sir Harry Wildaire*, 1701, its sequel — a play relating the scandalous adventures of the impudent Sir Harry and Lady Lurewell, entertaining at times and related with excellent dialogue but making a play "utterly bad in spirit"; *The Inconstant, or The Way to Win Him*, 1703, a breezily entertaining adaption of Fletcher's *Wild-Goose Chase*, revealing, in young Mirabel, another Harry Wildaire, that Farquhar's typical hero, like Milton's Belial, can "make the worse appear the better reason"; *The Twin Rivals*, 1705, a coarse play with some amusing characters, especially the Irish servant, Teague.
2. Farquhar's two better-known and more worth-while comedies are *The Recruiting Officer*, 1706, a coarse but richly comic play of the manners of Shropshire and humorous incidents of the recruiting system, in which Farquhar makes a natural, novel, and not unsuccessful attempt to break new ground for English comedy; and *The Beaux' Stratagem*, Farquhar's celebrated masterpiece, which was long a vehicle for Garrick, and held the stage for years; it is a prototype of Goldsmith's *She Stoops to Conquer*.

G. Minor Writers of Comedy. (1) John Wilson, d. 1696: *The Cheats*, 1662, and *The Projectors*, 1664, of Jonson. (2) Sir Robert Stapylton: *The Slighted Maid*, 1663, a comedy, and *Stepmother*, 1664, a tragicomedy. (3) The Duke of Newcastle: four comedies, two before the closing of the theaters and two better ones later — *The Humorous Lovers*, 1677, and *The Triumphant Widow*, 1677. (4) The Duchess of

Newcastle: her twenty-six plays were published in two folios in 1662 and 1668. (5) John Lacy, d. 1681: *The Old Troop*, 1665; *Sawny the Scot*, 1667, after Shakespeare; *The Dumb Lady*, 1669, after Molière; and *Sir Hercules Buffoon*, 1684. (6) Edward Ravenscroft, fl. 1671–1687: *Marmamouchi, or The Citizen Turned Gentleman*, 1671, an early comedy from Molière and his greatest success; *The London Cuckolds*, 1682, a play whose combination of boisterous farce and scandalous satire accounts for its popularity, which caused its annual revival on Lord Mayor's Day for nearly a century; *The Careless Lovers*, 1673; *Scaramouche*, 1667; and *The Anatomist, or The Sham Doctor*, 1697. (7) Mrs. Aphra Behn, 1640–1689: author of seventeen plays, most of them grossly indecent, is remembered in comedy for *The Amorous Prince*, 1671; *The Roundheads*, 1682; *The Rover*, 1677; and *The Banished Cavaliers*, 1681. (8) John Crowne, d. 1703: *The Country Wit*, 1675; *City Politiques*, 1683; and *Sir Courtly Nice*, 1685, his best comedies; *The English Friar*, 1690, and *The Married Beau*, 1694. (9) Mrs. Mary Manly, d. 1724: a novelist and romancer of the period, known for one comedy, *The Lost Lover, or The Jealous Husband*, 1696. (10) Mrs. Pix, 1660–1720 (Mary Grifith): known for her comedies, among which *The Innocent Mistress*, 1696, is best known, and for her tragedies. (11) Thomas Shadwell, 1640–1692: one of the best of the comedy writers, poet laureate under William and Mary. His broad comedies include: *The Sullen Lovers*, 1668; *The Humorists*, 1671; *The Virtuoso*, 1676, an amusing play; *Epsom Wells*, 1675; *The True Widow*, 1679; *The Woman Captain*, 1680; *The Lancashire Witches* and *Tegue O'Divelly*, 1681; *The Amorous Bigot*, 1690, and *The Squire of Alsatia*, 1698, two social satires, the latter his most popular play; *Bury Fair*, 1689, his masterpiece; *The Scourers*, 1693; and *The Volunteers, or The Stock-Jobbers*, 1692, in which he comes close to the comedy of character. (12) Thomas Southerne, 1660–1746: *The Disappointment, or The Mother of Fashion*, 1684; *Sir Anthony Love, or The Rambling Lady*, 1691; *The Wives' Excuse, or Cuckolds Make Themselves*, 1692; *The Maid's Last Prayer, or Any Rather than Fail*, 1693. (13) Colley Cibber, 1671–1757, poet laureate after 1730. In his *Apology for his Life* he has left us a fine and impartial record of the English stage at this brilliant but dissolute period. His plays are: *Love's Last Shift, or The Fool in Fashion*, 1697; *Love Makes A Man, or The Fop's Fortune*, 1700, from Fletcher; *The Schoolboy*, 1702; *She Wou'd and She Wou'd not, or The Kind Imposter*, 1703, from the Spanish; *The Careless Husband*, 1704, a well-written comedy of undisputed excellence written seemingly with the desire to refine comedy; *The Lady's Last Stake, or The Wife's Resentment*, 1707, a sequel to the former play, having in its moral — "the maxim that it is by love and not by angry jealousy that a wife should keep her husband to her side" — a clear indication of the approach of sentimental comedy. (14) Mrs. Centlivre, 1667–1723: *The Beau's Duel, or A Soldier for the Ladies*, 1704; *Love's Contrivance*, 1703; *The Gamester*, 1705; *The Basset Table*, 1706; *Love at a Venture*, 1706; *The Busy-Body*, 1709; *Marplot in Lisbon*, 1710; *The Wonder, or A Woman Keeps A Secret*, 1714; *A Gotham Election*, 1715; *A Bold Stroke for a Wife*, 1718; and *The Artifice*, 1722. Her latest comedy in its chief character, Louise, and its plot indicates the approach of sentimental comedy. (15) Thomas D'Urfey, 1653–1723, among a series of twenty-nine pieces written for the theater and comprising nearly every form of dramatic entertainment, wrote a series of comedies, mostly on borrowed plots, which pleased his age.

H. Jeremy Collier, 1650–1726, was a well-known critic of drama in this period, chiefly known for his famous work, *A Short View of the Immorality and Profaneness of the English Stage*, 1698. The looseness and immorality of the Restoration drama finally brought down upon itself a storm of criticism, precipitated mainly by the *Short View* of Jeremy Collier, but continuing a full generation later to William Law's *The Absolute Unlawfullness of the Stage Entertainment Fully Demonstrated*, 1726. Collier's review and criticism was based in many respects on Thomas Rymer's *Short View of Tragedy*. Biased, unfair, and absurd as the work may be in many ways, it was nevertheless amply justified in others and was a rebuke which soon produced an effect. "Being convinced," he says, "that nothing has gone further in Debauching the Age than the Stage Poets and Play House, I thought

I could not employ my time better than by writing against them." He proceeds then to make five principal charges:

Chapter I. The intolerable and unprecedented immorality of the Restoration stage.

II. The profaneness of the stage as seen, first, in the swearing heard there; and secondly, in the abuse of religion and the Holy Scriptures commonly noticed.

III. The design of the dramatists to bring the clergy into hatred and contempt by continuous abuse — certainly one of his chief charges. (He would, however, permit *no* reference whatsoever to the Bible in a comedy.)

IV. The moral laxness of the stage, as seen through the dramatists' habits of making their chief personages vicious and licentious and then rewarding them in the end; and the stage's offences against good manners.

V. A special charge against four plays considered in detail: Dryden's *Amphitryon* and *King Arthur*, D'Urfey's *Don Quixote*, and Vanbrugh's *The Relapse*.

The work then closes with an *Appendix* setting forth the view of the Pagans, of the Church, and of the State concerning the stage.

I. Addison and Steele — Classic Tragedy and Sentimental Comedy. In the drama, as in their other works, Addison and Steele were the champions of virtue and the satirists of vice and affectation and did much to reform their age and restore to it the nobler elements of its national life which had so long been lacking.

1. Joseph Addison, 1672–1719, is the author of but one memorable play, the tragedy *Cato*, produced 1713, a play not intended at first for the stage, but written on a classic subject of great dignity, and so planned by its author as to bring, he hoped, the tragedy of the English stage into more perfect harmony with classical Greek and Latin models. The play, which was produced at the time of a great political crisis, was a great success as the result of the determination of each opposing party to use it to further its own ends. In reality *Cato* is a partially effective but on the whole a rather commonplace play. The care taken by Addison to preserve the unities has resulted in a decidedly strained action. The play is written in beautifully phrased but not altogether natural dialogue.

2. Sir Richard Steele, 1672–1729, was the true founder of sentimental comedy, the next development among comic dramatists following the late artificial comedy of manners. The reaction against the grossness of the earlier Restoration period had already set in; Steele now turned comedy aside into the byway of sentimentality, using abundant sentiment to sustain his somewhat thin humor. Steele had a frankly moral aim; he claims that he has "been very careful to avoid everything that might look ill-natured, immoral, or prejudicial to what the better part of mankind held sacred and honourable." Vice and virtue now stood forth in their true colors once again. Immoral characters were ridiculed and covered with confusion. Since Steele chose for his central figures ordinary people endowed with simple, homely virtues, his material lacked, as he knew, true comic interest; hence he turned to sentiment, and by confronting his figures with a whole train of domestic calamities and unexpected situations, sued for the sympathy and sustained interest of his spectators. But the evocation of pity is not a proper adjunct of comedy; and by leading comedy off on a tangent it proves a disintegrating force ending in artificiality and weakness.

(*a*) *The Funeral, or Grief-a-la-mode*, 1701, the first and best-constructed play, with some good scenes of broad comedy and some interesting figures.

(*b*) *The Lying Lover, or The Ladies' Friendship*, 1703, adapted from Corneille and evidently intended as a "gruesome lesson against intemperance and duelling." The more serious part of the play, in blank verse, marks the first appearance of sentimental comedy proper.

(*c*) *The Tender Husband, or The Accomplished Fools*, 1705, in its anxiety to preach the doctrine of marital happiness, love as the root of duty, sacrifices its dramatic properties somewhat.

(*d*) *The Conscious Lovers*, 1722, is almost entirely sentimental.

Prose

I. General. The Restoration period saw a beginning in the development of modern prose style. Prose was clarified and regularized in equal degree with poetry. Through the creation of a natural, lifelike, idiomatic prose dialogue in later Stuart comedy as well as by the development of a brief, simple, direct, and clear sentence form in those types of prose pieces directed to the understanding of the new reading public, this desired end was brought about. Prose had needed just this, now more than ever before. Under the new political and social conditions in England, when political leaders found themselves backed by one party or another and felt the need of keeping these parties informed and in hand, it was necessary that the people be reached by written appeals and explanations of one form and another, prose tracts simple enough, clear and direct enough to be grasped at first reading by men of ordinary intelligence. Dryden led the way, and other prose writers soon followed; his style has been aptly described in the following terms: "short and well-balanced sentences, restraint, lucidity, and precision, a tone of friendly intercourse with the reader, an ease which never becomes familiarity, and a dignity which never stiffens into pomposity."

II. Forms of Prose Fiction Antedating the Novel.

A. Romances.

1. French Romances. Between the age of Elizabeth and the restoration of Charles, little in the way of prose romances was written in England. The one outstanding romance that appeared was the *Argenis*, 1621, of John Barclay, written in Latin, but soon translated into English. Written somewhat in the manner of *Arcadia*, it strikes a new note in its claim to be "a stately fable in manner of a history," in which, reconstructing geographically the political divisions of Europe and renaming the reigning monarchs, the author proceeds to recount the history of Europe in the last half of the sixteenth century. *Amadis de Gaula* and *Guy of Warwick* continued to be popular. Following Barclay, however, came a long line of French romances, 1625–1675: (*a*) La Calprenede, d. 1663: *Cléopatre; Cassandre* and *Pharamond* — romances which emphasized history while romanticizing it to excess. (*b*) Madeleine de Scudéry, 1607–1701: *Artamène, or Le Grand Cyrus*, one of the most famous of all the romances; *Clélie Almahide, or L'Esclave Reine; Mathilde; d'Aguilar* — with her purpose "to decorate history with fiction," she may be said to have founded the historical romance. (*c*) Gomberville, 1600–1674: *Polexandre*, 1629–1637, a reworking of *Amadis*. (*d*) Madame La Fayette, 1634–1693: *La Princesse de Clèves*, in which, basing her work at least in part on historical fact, she combined romance with reality. (*e*) Abbé St. Réal, 1639–1692, whose works were more romantic history than historical romance.

2. English Romances. Never so numerous nor so popular as those in France. (*a*) *Parthenissa*, 1664, 1665, 1677, by Roger Boyle, the best English romance of the "heroic" type — a very long, involved, and dull book. (*b*) *Bentivolio and Urania*, 1660, by Nathaniel Ingelo, a work of religious fiction. (*c*) *Aretine*, 1661, by George MacKenzie, a work which combines moral and political discussions with a string of adventure. (*d*) *Pandion and Amphigenia*, 1665, by John Crowne, adapted from *Arcadia*.

3. These romances, long and involved, overcrowded with episode and digression, having story within story and presenting with allegorical disguise events and persons of contemporary note, almost created a revival of the mediæval courts of love — in spirit if not in fact. The groups of platonic lovers who met together to read and discuss these romances and the problems arising from them grouped

particularly around Katharine Philips and Margaret, Duchess of Newcastle, and addressing one another as "the adored Valeria," "the noble Antenor," and "the matchless Orinda," amply illustrate the nature of their popularity. It was an admirer of "the matchless Orinda" (Katharine Philips), who produced *Parthenissa.*

B. Realistic Tales in Reaction Against the Romances.

1. The French realists and critics burlesqued the romances — Charles Sorel, Molière, Boileau — and their burlesques were soon translated into English. *Don Quixote,* translated in 1612 and 1620, was again popular after the translation of 1687. Rabelais was translated in 1653. Paul Scarron and Antoine Furetière also became known in translation.
2. After the Restoration the reading public grew enormously, and many of the earlier "novelists" came to be read again. The so-called "secret histories" said to be translated from the French or to be the confession of a person of quality, books that were comparatively short and abundantly spiced with scandal, were most popular. French, Italian, and Spanish fiction was ruthlessly pillaged for tales of this sort. *The English Rogue,* 1665, a poorly written work by Richard Head and Francis Kirkman, a picaresque tale with eastern elements, is of the latter order.
3. The stories of Mrs. Aphra Behn show her to be the most original writer of prose fiction during the period. Her short novel is of real significance. Imitative in many ways, she nevertheless led English writers to fresh fields and new technical devices, and displayed more of a conscious sense of art than her predecessors. She shows an increased sense of fact; she exhibits a marked and distinctive theory of human nature and human society, advancing a Rousseauistic conception before the days of Rousseau. She finds it "most evident and plain that single nature is the most harmless, inoffensive, and vertuous mistress. 'Tis she alone, if she were permitted, that better instructs the world than all the inventions of man." She foreshadows the sociological and philosophical novel of later days and the precursor of the French Revolution. Her most important novel is *Oroonoko, or The Royal Slave,* 1688, a story of a royal African male slave on the Island of Surinam, his love for Imoinda, his philosophical aloofness, and his cruel death at the hands of his white masters. Other novels: *The King of Bantam; The Adventure of the Black Lady,* an advance in technique in its beginning *in medias res; The Lucky Mistake;* and *The Fair Jilt,* 1698.

C. Influence of John Bunyan, 1628–1688, on the Novel.

1. His chief works — he was the author of more than sixty — are: *Some Gospel Truths Opened,* 1656, his first book, a work directed against the Quakers; controversial pamphlets published between 1656 and 1660; *Grace Abounding to The Chief of Sinners,* an autobiography, 1665; *The Holy City; Resurrection of the Dead, Pilgrim's Progress,* Part I, 1678; Part II, 1684; his masterpiece, generally recognized as one of the world's three great allegories and one of the most noble products of Puritan England; *The Life and Death of Mr. Badman,* 1680; and *The Holy War,* 1682, another allegory.
2. John Bunyan influenced English prose in general through his simple, direct, and natural style; he combines the grandeur and dignity of biblical prose with the ease and force of idiomatic expression. He aided the coming novel by his direct and uninvolved narrative method, by his use of homely detail to give an artistic effect of lifelike happenings in a typical English village; and by his characters which, although personified abstractions, have more of the humanity of genuine men and women than any others preceding them in prose fiction.

D. Other Prose Forms that Aided the Novel.

1. The Character Sketches. The pioneers among the "character" writers have been mentioned before (see page 96). Numerous imitators — such as Samuel Butler, whose characters remained in manuscript for nearly a century, not having been published until 1759 — kept up the type during this period and

led to periodic essays such as *The Tatler* and *The Spectator* in the next age. These had an important bearing on the novel of character.

2. Biographical Works and Letters. The biographical and autobiographical works of the period were of some aid. Izaak Walton had begun a series of interesting *Lives* in 1640. The autobiography of Margaret, Duchess of Newcastle, appeared in 1656 in the form of a volume of tales, and in 1664 she followed this with an interesting and amusing collection of 211 letters which she had written to an imaginary friend recounting a host of realistic incidents of London life. The translation in 1678 of the *Letters of a Portuguese Nun to a French Cavalier* gave an added impetus and a new turn to this type of composition. It became the fad to make replies and counter-replies to these. The translation of Eloisa's letters to Abelard followed, and the practice was continued until there was a substantial number of short tales in letter form in English. *The Letters of Lindamira, a Lady of Quality written to her friend in the Country*, 2nd. ed., 1713, had as its aim "to expose vice, disappoint vanity, to reward virtue, and crown constancy with success." It was not a far cry from this to *Pamela*.

III. Miscellaneous Prose.

A. Scientific and Philosophical Prose.

1. Sir Isaac Newton, 1642–1727, the distinguished natural philosopher and mathematician who discovered the law of gravitation, published in 1687 his *Principia*, described as "the greatest single triumph of the human mind."
2. John Locke, 1632–1704, in many ways the most important English philosopher, after a number of less important works, published his great *Essay Concerning the Human Understanding* in 1690.

B. Literary Criticism.

1. Beside earlier English contributors to a body of critical theories mentioned already (pages 90, 92), Ben Jonson and John Milton had written literary criticisms advocating allegiance to Aristotle and other ancient critics, and Jonson had applied the test of "rules" in ascertaining the values of current literary productions. Thomas Hobbes (see page 86), Abraham Cowley (see page 102), and Sir William D'Avenant (see page 102) had also upheld the neo-classic ideal.
2. John Dryden was the greatest contributor to literary criticism in the Restoration period.
   (*a*) His chief critical works, all of which were "occasional," are: (1) *An Essay on Dramatic Poesy*, 1668, a vigorous essay in dialogue form advocating adherence to the older laws of dramatic unity as "reasonably modified by experience" and upholding the use of rimed couplets in drama. (He prefers English to French tragedy, in spite of his admiration for Corneille.) (2) *Defense of an Essay on Dramatic Poesy*, 1668, an essay in lighter vein, adding little to the above. "Poetry only instructs as it delights," he claims. (3) *Of Heroic Plays*, 1672, a slight essay, still upholding rime, tracing the history of heroic plays, and reiterating his preference for English plays. (4) *An Essay on Satire*, 1693. (5) *Preface to the Fables*, 1700, with an interesting discussion of Chaucer and of the comparative merits of Homer and Virgil. (6) Preface to his translation of Virgil, 1697, in which he gives a critical discussion of epic poetry. (7) Preface to his translation of Ovid, in which he gives his critical theories regarding translation. (8) Preface to his volume *Sylvæ*, in which he adds to his discussion of translations. (9) Preface to his translations of Juvenal, in which he contributes an interesting and valuable discussion of the work of Spenser and Milton. (10) Other valuable critical writings introduced in the form of prefaces or postscripts to his printed plays, such as the *Defense of the Epilogue*, 1672, and *The Grounds of Criticism in Tragedy*, 1679.
   (*b*) Dryden as a critic was frank, fair, and almost without rancor or personal animosity. He is sensible, open-minded, and appreciative of the good points in others — in men of his own day and, notably so, in poets of earlier English periods. He is never overweighty, pedantic, or affected in his critical

writings, but always clear, direct, and straightforward. His example alone was an inestimably valuable contribution to critical writing.

C. Diaries. Much of our present-day information about the more intimate aspects of the Restoration period, the everyday happenings in ordinary life, has come down to us through the diarists of the period. Two especially are noteworthy.

1. Samuel Pepys, 1633–1703, who as Secretary of the Admiralty came in contact with all classes of society in London and who, being filled with friendly curiosity and inquisitiveness and by nature an inveterate gossip, possessed a most intimate and interesting grasp of the affairs of the time, high and low, wrote a diary covering the years 1660–1669, which is the most detailed picture ever written of any age of English literature and one of the most interesting diaries ever published. Because of the intimate nature of the book, it was written in shorthand and was not deciphered and published until 1825.
2. John Evelyn, 1620–1706, is better known for his *Diary* covering the years 1641–1706 and printed 1818 than for his books of a more earnest nature: *Sylva*, the earliest treatise on trees and forestry in English; and *Terra*, the earliest English scientific study of agriculture. His diary covers a much more extended period than that of Pepys does, and gives a more detailed picture of life at court than the latter could have done.

D. Essays in Prose.

1. Abraham Cowley, 1618–1667, in addition to his poems, wrote many short finished essays in the new prose style — *Of Myself, Of Greatness, Of Solitude, Of Liberty, Of Obscurity, The Garden*, are good examples from his *Essays*.
2. Sir William Temple, 1628–1699, wrote short essays in elegant and finished style on a great variety of topics interesting to a cultivated gentleman of leisure, a retired statesman, and diplomat.

THE TRIUMPH OF CLASSICISM, 1700–1744

I. Backgrounds.

A. Social and Political. On the social side of English life, a reaction against Restoration moral standards took place, and it ceased to be so popular to ridicule Puritan virtues. Coffeehouses and clubs sprang up by the hundreds; these became clearing houses where men met and settled questions of state and art while they ate and drank. Polished manners, all the social graces, were highly developed and magnificently exaggerated; uniformity of "good form" followed, even if most of the elegance was artificial. In this society women took only a glittering place; they were untrained, and their avenues of self-expression were extremely restricted; though extravagantly praised, they were little respected.

Politically, the wars of the period accentuated nationalism; some great battles were fought and some military heroes were born. The Whig and Tory parties contributed to the development of democracy.

B. Literary. Classicism, rising during the Restoration period, remained supreme until the death of Pope, 1744. Classicism emphasized the artistic side of writing; form was more important than the idea; conformity to the classical standards was preferred to individuality. Hence there was little emotion, little subjective treatment of nature or man in poetry. These artistic standards benefited prose, for prose needed some form and order. Long before the century ended, however, this general superficiality and general conformity, both social and literary, began to give way to individual values. Standardized conduct and standardized literature finally gave place to free individual initiative, to individual thinking, and to originality of form. To be "correct" meant a great deal in the development of prose; in poetry it meant the couplet, and a brilliant intellectual appeal in the form of satire, criticism, and philosophical discussions.

II. Jonathan Swift, 1667–1745, was born under an inauspicious star. Disappointment, resentment, bitterness filled his life, colored his attitudes, and made him a pessimist and the bitterest of satirists.

A. Satirical Prose. Considering his final insanity, it is not difficult to understand the terrific and devastating satire of his pen; yet, with his hate of sham and greed, his love of order and sobriety, one might expect him to find some good in the world and some hope for man. But he looked upon the world and man, and found both entirely despicable.

1. *The Battle of the Books*, 1704, written in 1697, is a satire upon a controversy over the comparative merits of ancient and modern literature, a controversy which engaged Sir William Temple and other English scholars.
2. *The Tale of a Tub*, 1704, also written in 1696–1697, ranked among the first of Swift's works in brilliancy and wit. It is an ironical, fearless, somewhat irreverent discussion, in the form of an allegorical romance, of the quarrels of the churches, of the abuses of religion, and of the pride and vanity of human nature. This satire kept the author from any great advancement in the Church.
3. *Contests and Dissensions in Athens and Rome*, 1701, is restrained political satire, growing out of the impeachment of Lord Somers.
4. *Sentiments of a Church of England Man*, 1708, is a discussion of the merits of moderation in politics and religion.
5. *An Argument against Abolishing Christianity*, 1708, as the title might suggest, is full of humorous irony; it is also a witty and daring attack on the Deists of his day.
6. *A Project for the Advancement of Religion*, 1709, is a tract in which Swift condemned the debauchery of the time and proposed that proctors be appointed by the government to look after the morals of the people.
7. *The Conduct of the Allies*, 1711, is an argument for peace.
8. *The Public Spirit of the Whigs*, 1714, is a typical personal satire; here Swift's anger is directed against Steele. See also *Character of Thomas, Earl of Wharton*, *Predictions by Isaac Bickerstaff*, etc.
9. *Letters of M. B. Drapier*, 1724, developed from the attempt to debase the coinage of Ireland and resulted in Swift's being made a hero of the Irish.
10. *A Modest Proposal*, 1729, is possibly the most bitter and gruesome of all the author's satires. The proposal is that the general poverty of Ireland (due to England) might be relieved by selling the Irish babies for meat for English tables.

B. Journal to Stella, 1766 and following, is the most interesting of all Swift's correspondence. These letters to Esther Johnson cover the years of 1710–1713; they reveal the intimate life, ambitions, pride, tenderness, and curiously cold affection of the man; they also throw much light on contemporary politics and society. Esther Johnson loved Swift devotedly; so did her rival, Miss Vanhomrigh, "Vanessa"; but to these beautiful women the intellectual Swift must have been a mystery; certainly he was finally a tragedy.

C. Gulliver's Travels, 1726, remains Swift's most popular work. The adventure of Captain Lemuel Gulliver will always be a fascinating narrative to children. To the mature, the story is a great satire upon all humanity. Gulliver makes four marvelous voyages: First to the land of the Lilliputians, people six inches high, where the Englishman may see his political and religious dissensions in the light of their smallness. Second, Gulliver is carried to the land of Brobdingnag, the abode of giants sixty feet tall, where his boasting and his civilization shrink when looked at through giant eyes. The third voyage carries the adventurer to Laputa, a flying island, where a race of philosophers and scientists spend their time in abstruse speculations, such as the extraction of sunbeams from cucumbers or the converting of ice into gunpowder. The fourth voyage is to the land of Houyhnhnms, where a race of intelligent horses live; these are served by Yahoos, human beings degenerated into animals. The satire becomes terrible in this division; here man is pictured so bestial, so base and degenerated as to shame a horse. (See page 156.)

D. Swift's Poetry. "Cousin Swift, you will never be a poet," was Dryden's terse comment on the early "Pindaric" odes; the prophecy was largely fulfilled. Swift at least gave up stilted odes and turned to light, humorous poetry whenever he wrote verse. *Petition of Frances*, 1700, is a "delightful trifle" in verse, as *Meditation upon*

a Broomstick, 1704, is in prose. *Miscellanies*, 1708–1711, is made up of light, humorous skits, with one or two more ambitious poems, *The Salamander* and *Baucis and Philemon*. *Cadenus and Vanessa*, 1713, concerns Swift and his relations with Miss Vanhomrigh. *The Journal of a Modern Lady*, 1728, and *The Lady's Dressing Room*, 1730, and several other poems, are not only bitter and ferocious, but are incomprehensibly vulgar. *On Poetry, A Rhapsody*, 1733, is one of Swift's finest attempts in verse. *On the Death of Dr. Swift*, 1731, ranks highest of the author's poems. It is satirical, of course; but there are also some pathos and humor mixed with the satire and egotism.

E. An Estimate. Swift is still a problematic character, an enigma that may never be solved; but there is no doubting his great genius, wonder as we may at the direction it took. To write irony and satire, to denounce and destroy, demands a great price. He was not a creator, yet he cannot be ignored, for even his great, masterful prose style, "proper words in proper places," challenges admiration and study, and his deadly irony, imaginative and vehement, at least provokes intellectual curiosity.

III. The Essay — Periodical Literature.

A. Beginnings of the Essay. Sidney, Bacon, Cowley, Dryden, and others had contributed to the development of the essay; but it remained for this period, when pamphlet writing was popular and when magazines were established, to bring the essay into wide renown. In fact, the essay as we understand it today was born with *The Tatler* and *The Spectator*.

B. Sir Richard Steele, 1672–1729. Founder of *The Tatler*, 1709. For this, and because of his friendship with Addison, he is remembered rather than for his comedies or for *The Christian Hero*, a manual of ethics. *The Tatler* was published thrice a week; a single folio sheet, filled with moral instruction, the glory of home virtues, and criticisms of the times in general. Steele and Addison did most of the writing. It was the voice of the coffeehouses and it exerted a great influence. *The Tatler* suspended publication in 1711 but *The Spectator* took its place soon after. (See page 134.)

C. Joseph Addison, 1672–1719. *A Letter to Lord Halifax* (poetry), *Dialogues upon Medals* (poetry), and *Remarks on Italy* resulted from his travels. In 1704 Addison wrote a patriotic poem on the victory at Blenheim, *The Campaign*, which gained him entrance to Parliament. In 1717 he was made Secretary of State. Like Steele, Addison indulged in play writing, becoming famous for his tragedy, *Cato*. (See page 134.) Addison was distinctly classical in temper; a cultured missionary, refined in his moral attitudes, faultless in his taste, who deserves to live in his greatest creation, Sir Roger de Coverley. Addison, as Steele, made his greatest contribution in his *Tatler* and *Spectator* papers. In the characterizations of Sir Andrew Freeport, of Sir Roger de Coverley, and of Will Honeycomb, the modern essay was developed.

D. Daniel Defoe, *c.* 1661–1731. A problematic character in his own day, an object of scorn to his literary contemporaries, he remains a mixture of greatness and meanness to us.

1. Pamphlets. Defoe was extremely versatile and prolific. More than three hundred and fifty distinct publications are attributed to his pen. *Occasional Conformity*, 1698, *The True-Born Englishman*, a satire in defense of King William, 1701, and *The Shortest Way with the Dissenters*, satirizing the Established Church, 1702, are typical.
2. Periodicals. (*a*) Journalism before Defoe: *The Oxford Gazette*, 1665, which soon became *The London Gazette*, seems to have been the earliest English newspaper. It is still published. *The Observator* was started by Roger L'Estrange in 1631 and ran until 1686, when it was suppressed. The first daily paper was begun in 1702, *The Daily Courant*. (*b*) Defoe's own paper, *The Review*, was started soon after Defoe's release from prison, 1704. It was published twice weekly until February, 1705, then three times a week until its demise, June, 1713. *The Review* was an influence in the establishment of *The Tatler*, 1709; thus it becomes something of a landmark in the magazine world. Other journals with which he had

some connection: *Mercurius Politicus*, 1716–1720; *Whitehall Evening Post*, 1718–1720; *Daily Post*, 1719–1725; *Appleby's Journal*, 1720–1726.

3. Novels (see page 156.)
4. An Estimate. "The greatest of plebeian geniuses" must be studied in any consideration of the development of journalism and the development of the novel. He was a born journalist; he had the news-story instinct and a wonderful memory. His style is racy; he called it "a natural infirmity of homely plain writing." Above all else, Defoe lives for his one great novel, *Robinson Crusoe*.

IV. Alexander Pope, 1688–1744, became the chief flower of the Augustan or Classical Age; he remains the symbol of classical poetry — sparkling wit, brilliant epigram and satire, elegance, and finish of form.

A. Pastoral Poems.

1. *Pastorals*, 1709, four eclogues on the seasons, written in 1704, were praised highly in his day; to the modern reader the poems seem conventional, artificial, and lacking in any love of nature for itself.
2. *Messiah*, 1712, a sacred pastoral poem, masterful in technique.
3. *Windsor Forest*, 1713, which Pope claimed to have written in 1704, somewhat descriptive and somewhat political, like his *Prologue* to Addison's *Cato*. The *Prologue*, however, was all Whig; *Windsor Forest* was all Tory. Possibly the poet was, after all, only sixteen when he wrote it.

B. Didactic Poems.

1. *Essay on Criticism*, written in 1709 and published after much correcting and polishing in 1711. The subject is one for prose rather than for poetry. Pope lays down the rules for critics, summarizing the laws of art presented by Horace and Boileau. His only originality lies in the expression of "What oft was thought, but ne'er so well expressed." De Quincey characterizes it more harshly: "a metrical multiplication table of commonplaces."
2. *Moral Essays*, 1731–1735, made up of a number of moralizing epistles, as: (1) *Epistle to the Earl of Burlington, Of Taste;* (2) *Epistle to Lord Bathurst, Of the Use of Riches;* (3) *Of the Knowledge and Characters of Men*, which theme was further developed in the *Essay on Man;* (4) *Of the Character of Women*. All these epistles were to be arranged and extended into a larger work, *Moral Epistles*.
3. *Essay on Man*, 1732–1734, the most popular of Pope's works. The theme was "to vindicate the ways of God to man." The epistles making up the *Essay* were arranged to treat the subject as follows: first epistle, nature and man's relation to the universe; second, man in relation to himself; third, man's relation to society; fourth, man with respect to happiness. It is a didactic discussion of a prose subject, moral philosophy; yet, because of its aphoristic lines, its many fine passages, and because of the ease with which it is memorized and quoted, the *Essay on Man* is insured against oblivion. Furthermore, there is justification in saying an old truth if it is said incomparably well.

C. Satiric Poems. Pope's nature was fitted to satire; in most of his poems this element is found; in some it is the chief end.

1. *The Rape of the Lock*, 1712–1714, is his earliest satire. This particular lock had been clipped by Lord Petre without the polite formalities of bartering, and a quarrel instead of a marriage resulted between the lord and Lady Arabella Fermor — to which sauciness and bravery we are indebted for a masterpiece of brilliant mock-epic social satire.
2. *The Dunciad*, 1728, 1729, 1742, 1743, the Iliad of the Dunces, is a satire of some seventeen hundred lines in the manner of Dryden's *MacFlecknoe*. The first hero of the dunces was Lewis Theobald, the editor of Shakespeare who had surpassed Pope in the same work; but Theobald lost his honor in 1743 to another and newer enemy, Colley Cibber. The satire is personal, scathing, and witty; the dunces were surely annihilated, but they were not worth the powder used.
3. *Imitations of Horace*, 1733–1737, are miscellaneous satires on his contemporaries, full of scolding rather than "sober advice from Horace."

4. *The Epistle to Dr. Arbuthnot*, 1735, is ranked highest of Pope's personal satires. Of course, many more writers are censured than praised; many, like Addison, are grossly misrepresented, but there is the supreme excellence of art to commend the whole poem.
5. *The Grub Street Journal* was edited by Pope from 1730 to 1737. In this *Journal* he carried on the battle of words with those who answered his *Dunciad* and other satiric thrusts.

D. Translations. (1) *Thebais* (Statius), 1712, a translation of Book I; (2) *The Iliad*, 1715–1718, and (3) *The Odyssey*, 1725–1726, are not entirely the work of Pope; but the great success of the translation was due to his name. The translation brought Homer to the dimensions of a good Queen Anne gentleman. An Augustan Homer, however, was what the age wished, and no one could have better presented him in an immaculate dress suit than Pope.

E. Elegies, Paraphrases, Editing, and Correspondence.
1. *Elegy to the Memory of an Unfortunate Lady*, 1717, a very short poem, and
2. *Epistle from Eloisa to Abelard*, 1717, are unique among Pope's poems in theme, the passion of love.
3. *The Wife of Bath*, 1714, is an adaptation from Chaucer, and
4. *The Satires of Dr. Donne Versified*, 1735, is clear from the title.
5. *Edition of Shakespeare*, 1725, is the piece of editing which called forth the criticism of the Shakespearean scholar, Theobald.
6. *Correspondence*, a large body of letters, somewhat mystified and twisted to serve Pope's vanity.

F. An Estimate. "Pope's gifts were his wit, his swift-working mind, added to all the cunning of the craft and mystery of composition. He could say things better than other men and hence it comes that, be he a great poet or a small one, he is a great writer, an English classic." (Birrell.)

V. Minor Poets of the Age.

A. Matthew Prior, 1664–1721, in *Poems*, published 1709, followed Pope in "correctness" of form and even surpassed the master in epigram. The didactic epic, *Solomon*, is the longest poem of the volume. Another poem, *Alma*, reveals the influence of *Hudibras*.

B. John Gay, 1685–1732, another writer of light, satiric verse, started a parody (at the instigation of Pope) on the pastoral poetry of Ambrose Philips; but the parody, *The Shepherd's Week*, 1714, turned out to be the best bucolic poem of the age. *Trivia*, a humorous poem, followed in 1715. *Fables* began to appear in 1727. *The Beggar's Opera*, 1728, written at Pope's country place, Twickenham, brought wealth and even greater popularity to Gay. The opera *Polly* followed in 1729. Gay celebrated Pope's completion of his *Iliad* with the most poetical of his works: *Alexander Pope, his safe Return from Troy*, 1776.

C. Thomas Parnell, 1679–1718, belongs to the classic age in point of time and in the use of the heroic couplet; in temper, real inspiration, and originality he belongs with the precursors of romanticism. He is not satiric, though he was influenced by Pope; neither is he jocose and merely clever as Gay and Prior are. His best poems are serious in tone and polished in verse: *The Hermit*, a narrative; *The Night Piece on Death*, reflections on death and immortality, which carried on the mood of *Il Penseroso;* and *The Hymn to Contentment.* Parnell's poems were published in 1722 with a fine introduction by Pope.

D. Ambrose Philips, 1675–1749, wrote *Pastorals* which provoked the satire of Pope and the ridicule of Gay. His *Epistle to the Earl of Dorset* was admired; so were many of his lighter poems. Because of his rather fulsome tenderness he was called "Namby-Pamby" by Henry Carey. A *Collection of Old Ballads*, edited by Philips in 1721–1723, prophesied the beginnings of a new movement in literature.

E. Other Minor Poets.
1. Thomas Tickell, 1688–1740, left only one poem of any real merit, an elegy, *To the Earl of Warwick on the Death of Mr. Addison.*

2. Lady Winchilsea, 1661–1720, was for the most part author of light, complimentary verse; *A Nocturnal Reverie* and *To the Nightingale.*
3. William Somerville, 1677–1742, wrote *The Chase*, 1735, which may be linked with James Thomson's *Seasons.*
4. John Philips, 1676–1709, in his *Cyder*, 1706, reintroduced blank verse and anticipated *The Seasons.*
5. David Mallet (Malloch), *c.* 1705–1765, influenced by Thomson, may be remembered for his ballads, especially *William and Margaret.*
6. Henry Carey, 1696–1743, versatile, light-hearted writer, lives in his famous *Sally in our Alley.*

F. Scottish Poets.

1. Allan Ramsay, 1686–1758, in his collections of ballads, *The Tea-Table Miscellany* and *The Ever Green,* revived interest in Scottish popular poetry. *The Gentle Shepherd*, 1725, a pastoral drama, in restrained, comic vein, and *My Peggy Is a Young Thing*, are his most important original contributions.
2. Among the many authors who contributed to *The Tea-Table Miscellany* were: (*a*) Lady Grizel Baillie, 1665–1746, *Were na My Heart Licht*, a delightful lyric; (*b*) Lady Elizabeth Wardlaw, 1667–1727, *Hardyknute* and *Gilderoy*, ballads; (*c*) William Hamilton of Gilbertfield, 1665–1751, the humorous *Willie Was a Wanton Wag;* (*d*) William Hamilton of Bangour, 1704–1754, *Braes of Yarrow;* (*e*) Robert Crawford, ?–1733, *Busk Aboon Traquair* and *Down the Burn Davie;* (*f*) Robert Ferguson, 1750–1774, though not a contemporary of Ramsay, exerted, in spite of his short life, a great influence on the Scottish revival which was soon to culminate in Burns: *The Daft Days, The Death of Scots Music, Leith Races, The Hallow Fair.*

G. Hymn Writers of the Period.

1. Isaac Watts, 1674–1748, *Divine Songs for Children* and *Moral Songs;* see *A Cradle Hymn* and *Am I a Soldier of the Cross.*
2. Charles Wesley, 1707–1788, *Jesus, Lover of My Soul* and *A Charge to Keep I Have.*
3. Augustus M. Toplady, 1740–1778, *Rock of Ages.*
4. John Newton, 1725–1807, *Safely through Another Week*, and
5. William Cowper, 1731–1800, who was associated with Newton in hymn writing. (See page 180.)

THE LATE EIGHTEENTH CENTURY

General

I. Backgrounds. The spirit of reform and progress was pervading all Europe during the eighteenth century. The use of steam and the invention of the spinning jenny and the power loom led to profound economic and social changes. England became the wealthiest of the nations. Education also was in a state of change; intellectual and literary curiosity passed from the doors of the coffeehouses and salons to larger areas. The American War of Independence and the French Revolution were political phases of the general revolt against the old indifference to the rights of man. The religious awakening under Wesley and Whitefield was a revolt against the Deists and the rationalists within the church who had submerged the spiritual enthusiasms of man. There was no great Rousseau in England to lead the revolt, but the return to nature and human interests was steady and sure.

Literature, from the beginning, was influenced by this change and in time gave full expression to it. At the moment classicism was reaching its climax inevitable reaction against it was taking place. Individuality, seriousness of mood, originality, and inspiration characterize Parnell, the very friend of Pope. John Dyer published something approaching a poem of nature, *Grongar Hill*, as early as 1726. Ramsay had ventured in the same field in 1725 with his *Gentle Shepherd.* The *Collection of Old Ballads* in 1723 by

Philips marked the beginning of the ballad interest and the general revival of the past so characteristic of romanticism. Ramsay collected old Scottish songs in 1724: *The Tea-Table* and *The Ever Green*. The literary break is discerned first in the new departure in theme and treatment, the novel; second, in the fight of the Johnsonians to preserve classicism; third, in the increasing emphasis upon individual and original reflection, the revival of romanticism.

A. The Novel. Forms approaching the novel are found in nearly every age, but it remained for Richardson and Fielding finally to define the type, to relate it directly to life and to broaden its scope. In its emphasis, then, upon the development of character the novel fits in with the Romantic Movement, and its subsequent development during the eighteenth century increased its romantic characteristics.

B. The Classical Tradition. Johnson and his circle attempted to carry on the Pope and Swift traditions. The group was still intellectual; but even Johnson in spite of himself was somewhat romantic in his extreme individualism. On the whole, however, they preserved their classic forms and submerged the human heart in their intellectualism.

C. The Romantic Revival. While Johnson discoursed brilliantly at the Literary Club and dictated the literary fashions of his learned group, the Romantic Movement was rapidly moving through a host of writers toward Burns and Wordsworth. The novelists restored the human heart to narrative prose; the poets restored the heart to poetry. Nature was rediscovered, the past was revived, and realism brought the reader back to elemental things.

The English Novel, 1740–1800

I. General. The novel as a distinct and well-recognized art form did not exist prior to the eighteenth century, though the form has a long list of predecessors that extends back into the dark ages. The Greek romances of the second, third, fourth, and fifth centuries, the mediæval romances of chivalry, the Spanish picaresque tales, the Italian "novella," the Elizabethan pastoral romances and conny-catching tales of the Renaissance period; the historical allegories and French heroic romances of the seventeenth century, the confession literature, the autobiographies, the letter-tales, the diaries, the allegories, the character sketches, and the essays of the immediately preceding periods all aided the new form without ever quite approximating it. Romances, most of them, did not have real plots with a beginning, middle, and end, but were hopelessly involved and overweighted with episodes; on the other hand, the picaresque tales lacked a real ending; thus each failed to reach the requirements of the novel as an art form. The story possessing a complex yet orderly and uniform plot structure, characters which have at least a recognizable likeness to real human beings, and ideas based on some phases of life or conduct not too improbable to be convincing for the time being — stories in which the imagination is curbed and controlled by the intellect and the two together direct the movement of the plot — finally came to be written in the third and fourth decades of the eighteenth century, and with them the novel proper came into being. Defoe, between 1720 and 1730, originated the novel of incident or adventure; Samuel Richardson in 1740 gave to the world the novel of character. Since that time the novel has been the most popular and in many ways one of the more important types of literature.

II. Eighteenth-Century Precursors of the Novel Proper.

A. Forerunners of the Novel. Several writers during the first three decades of the century produced works which in handling of plot, character, and setting are close forerunners of the novel.

1. Addison and Steele (see page 146), in such prose pieces as *The Vision of Mirzah*, and in their character creations, dialogues, and narrated incidents in the Sir Roger de Coverley papers, helped prepare the way for the novel.
2. Mrs. Mary Manly, 1663–1724, in her *Secret History of Queen Zarah and the Zarazians*, 1705, *The New Atlantis*, 1709, and *The Power of Love* in seven novels, 1720, wrote "piquantly immoral" realistic tales somewhat in imitation of Mrs. Aphra Behn.

3. Mrs. Eliza Haywood, in her earlier tales, *Memoirs of a Certain Island Adjacent to Utopia*, 1725, and *Secret Intrigues of the Court of Carmania*, 1727, giving with a thinly veiled disguise of names the inside scandals of the court from Charles to the death of George I in 1727, is, like Mrs. Manly, a follower of Mrs. Behn. In her late novels — *The History of Mrs. Betsy Thoughtless*, 1751, and *The History of Jemmy and Jenny Jessamy*, 1753, which come after the first successes of Richardson and Fielding — she strikes a more mature note and makes a surer success.
4. Jonathan Swift, 1667–1745, is reckoned a forerunner of the novel for one great satirical work, bitter in the extreme, but having a sufficiently strong narrative element to carry the tale, at least through the first two parts, independent of the satiric meaning. (See page 144.) *Gulliver's Travels*, 1726, is a satirical allegory in four parts.

B. Daniel Defoe, *c.* 1660–1731. (See pages 146, 148.) Defoe discovered the novel of incident; character analysis is not lacking altogether in his work, but adventure is stressed. Taking the picaresque tale as a basis, he built up a relatively unified story centered about one main character and aimed at a surface reality through careful amassing of detail and a normal, matter-of-fact tone that would create in the reader belief, in spite of the fantastic quality of the incident itself. He is a very skillful liar in fiction. He takes great delight in relating scandalous adventures but is careful to make his hero or heroine reform in the end and leave a moralizing message for the reader. His novels usually have something of the form of current memoirs with notes from a diary. His novels and tales are: (1) *The Apparition of Mrs. Veal*, 1706, a good example of his numerous short fictions — the reappearance to her neighbors of a dead woman. (2) *Robinson Crusoe*, 1719–1720, one of the world's great pieces of fiction, based on the adventures of one Alexander Selkirk. As a novel, however, it lacks plot complexity; its unity is mainly that gained by centralizing interest in one character and connecting incidents merely by having them involve this figure; its emphasis is altogether upon adventure rather than character. (3) *The Journal of the Plague Year in London*, 1722, a skillfully documented tale. (4) *The Memoirs of a Cavalier*, 1720, his adventures in the army of Gustavus Adolphus and later, given with vivid realism. (5) *Captain Singleton*, 1720, the story of a marvelous tour across Africa. (6) *Moll Flanders*, 1722, a tale of a notorious London criminal. (7) *Colonel Jack*, 1722, another picaresque tale. (8) *Roxana*, 1724, the story of a courtesan. (9) *Jonathan Wild*, 1725, the tale of a famous criminal.

III. The "Big Four" — Richardson, Fielding, Smollett, and Sterne — between 1740 and 1770, firmly entrenched the novel as an important art form and perfected it in both its general and its particular types. Almost all forms of the novel are to be found in the works of these men except the historical romance, and that was foreshadowed there.

A. Samuel Richardson, 1689–1761, a humble London printer, is credited with having written the first regular novel. Called upon to furnish a model volume of well-written letters, he hit upon the device of connecting them by a story thread, became immensely interested in the process, and ended by producing a new art form — a story of actual human life, more or less normal and matter of fact, but interesting and valuable because of the humanness of the people involved and the revelation of character seen in their action and interaction. Richardson's method is essentially dramatic in the direct communication held by character with reader, but his movement is extremely slow as a result of his continual analysis of all motives underlying the action of each character. His method is to make a searching analysis of the human heart; he is more successful with his women than with his men. He is the author of three famous novels.

1. *Pamela, or Virtue Rewarded*, 1740, is a novel in letters exchanged by Pamela Andrews, an exemplary and virtuous young serving girl, and her parents. This is the first novel of character; a form in which people rather than happenings are of chief interest and in which narrative is unified and guided by a central motive — here the love of one person for another. In creating this type of novel and in giving unity of a complex sort to his *dramatis personæ*, making them the well-

drawn characters already familiar in drama rather than the thin and bloodless folk of the novel before him, Richardson made a contribution of inestimable value.

2. *Clarissa Harlowe, or Virtue Triumphant*, 1748, is one of the great masterpieces of English fiction. Like its predecessor it is an epistolary novel, this time dealing with characters of a higher station and ending in tragedy. In Clarissa herself, and to a lesser degree in the villain, Lovelace, Richardson created characters of enduring interest.
3. *Sir Charles Grandison*, 1753, is a "morality" in prose fiction setting forth the requisites of the perfect Christian gentleman as contrasted with those of Lovelace on the one hand, and Fielding's Tom Jones, on the other. It is a long novel with fifty or more characters divided, according to Richardson, into the category of "men, women, and Italians." Many intricate moral questions are settled here to the author's satisfaction, and a tone of didactic moralizing prevails. It is not so well done as *Clarissa*.
4. Summary. Richardson proclaims himself a moral teacher on an amazingly wide variety of subjects. An alphabetically arranged list of "beautiful and edifying" sayings culled from his three novels was published in a four-hundred-page book, proclaimed by Richardson as the "pith and marrow" of his teaching. His ethical code, however, was in reality a shallow one: the idea that virtue deserves material reward seems to be the core of it. Nevertheless, he enjoyed during his lifetime and afterward a tremendous popularity and was of immense influence abroad as well as at home. By his rediscovery of the human heart and by his addition to his discovery of a new technique in fiction, he helped to evolve a type of literature popular and influential from his own day to this of ours, and a form in which some of the most significant work in literature during the last two hundred years has been done.

B. Henry Fielding, 1701–1754, was the greatest of the eighteenth-century novelists. Of a higher social stratum than Richardson, he was educated at Eton and the University of Leyden. For several years he was a successful dramatist. Then he married a gentlewoman whose small fortune he proceeded to squander. Later he studied law, did hack work for newspapers, and supported himself and his family by miscellaneous writings until his appointment as justice of the peace in 1748. His four novels were written during these years of literary drudgery and the later busy life of a Bow Street magistrate. Broken in health, he went to Lisbon in the vain hope of recovery and died there in 1754. His *Journal of a Voyage to Lisbon* gives not only a pathetic account of this last incident in an eventful life, but an interesting picture of the nature of this genial, humane humorist and moral thinker.

1. *The History of the Adventures of Joseph Andrews and His Friend Mr. Abraham Adams*, 1742, was begun as a burlesque on the manner and the shallow ethical code of Richardson and was, in the words of the latter, "a lewd and ungenerous engraftment," and in the eyes of the world a fresh and delightful work, a comic epic in prose. His humor here is gentle, sympathetic, and pervasive. The work is comparatively loose in structure; a series of adventures in high life and low are arranged in books with mock-heroic introductions. The type had been anticipated somewhat by Cervantes in Spain and Scarron in France, and more closely by the novel *Gil Blas*, 1715–1735, of Lesage.
2. *The History of the Life of the Late Mr. Jonathan Wild the Great*, 1743, published in the third volume of his *Miscellanies*, presents a grimly humorous and sternly ironical picture of a character perfect in his diabolical nature and his total lack of any humane feeling. The thesis stated plainly and everywhere adhered to is that the elements of greatness observable in the old heroes of the world, Cæsar, Alexander, and others, and in men prominent in the eighteenth century in reputable professions, are the same as those found in thieves and highwaymen — force, fraud, heartlessness — only in the former added to a certain goodness of heart controlling ambition, and in the latter divorced from it. The book has a specialized and intellectual appeal. It is splendid in its artistic unity.

3. *The History of Tom Jones, A Foundling*, 1749, Fielding's masterpiece, is one of the great novels of the world, the book in which he gives his ripest opinions on human life and human conduct. Fielding is opposed to Richardson's view of life. The true attraction of virtue, he thinks, is not the hope of material reward, but a resulting solid inward comfort of mind. Conversely, he says, virtue and innocence can scarcely ever be injured save by indiscretion or flaw in character. Richardson stresses adherence to a code. Fielding stresses inward goodness of heart, natural impulse, and the spirit or motive back of the deed rather than the deed itself. Tom Jones is a lovable, warmhearted, wayward young fellow, who cannot be judged either by the code of Richardson or of Mr. Thwackum or Mr. Square in the novel. Fielding condemns the sins of the senses less heavily than those of cruelty, duplicity, and deceit. *Tom Jones* has been called a novel with a perfect plot, praise that is revealing, if too high. It is his most perfect example of the comic epic in prose. It is notable for the vividness of its characterization, and the graphic realism of its scenes. Squire Western, Sophia Western, and Tom Jones are among his triumphs of character portrayal. All in all it is one of the few supremely great English novels, perhaps the greatest of them all.
4. *Amelia*, 1751, is a graver novel than *Tom Jones*. It is the story of a fine-tempered gentlewoman married to a lovable but wayward husband — a Sophia Western and Tom Jones grown older. Fielding had been for some time prior to the publication of this novel a police-court magistrate; the unattractive consequences and loathsome results of foolishness and vice are here realistically depicted. But the sternly logical outcome of the central situation is sidestepped, and a somewhat unnatural — certainly not inevitable — conclusion results in a "happy ending." Great as it is in many ways the novel does not equal its immediate predecessor. In Amelia herself, however, Fielding has drawn one of the most lifelike and beautiful characters in English fiction.
5. The earlier plays of Fielding, who before attempting the novel had been a successful writer for the stage, include the following comedies and farces: *Love in Several Masques*, 1728, and *The Temple Beau*, 1730 — comedies in the manner of Congreve; *The Author's Farce* and *The Pleasures of the Town*, 1730; *The Coffee House Politician*, 1730, and *The Tragedy of Tragedies, or The Life and Death of Tom Thumb the Great*, 1731, a burlesque — all in more original vein; *The Covent Garden Tragedy*, 1731 — a burlesque; several adaptations from Molière; *The Intriguing Chamber Maid*, 1734; *Don Quixote in England*, 1734; several minor farces and comedies; and *Pasquin*, 1736, and *The Historical Register*, 1737 — political satires. As a dramatist Fielding possessed the requisite qualities for a great humorist and writer of witty comedies; but being too tied down by the dramatic conventions of his day, he turned to the wider field to be found in the new art form wherein his abounding vitality and original genius might have a more free play.
6. Summary. A glance at the titles of Fielding's novels, together with a sentence or two from his prefaces, is sufficient to acquaint the reader with his idea of the novel as a sort of combined "history" and "comic epic." Without moralizing overmuch, he presents pictures of men and women engaged in the precarious adventure of living and makes of their experience a thrilling and appealing thing. With him the novel takes on depth. In directness of method, in realism of scene and incident, in strength of character portrayal, in catholicity of appeal, in intellectual and imaginative grasp of life, he is a great novelist and a great artist.

C. Tobias Smollett, 1721–1771, was a Scotchman of gentle birth, but of coarse and savage propensities. From the University of Glasgow, after having been apprenticed to a surgeon in Glasgow, he came to London at the age of eighteen, but soon after joined the navy and spent several years in the West Indies and in Jamaica. Returning to London, he began practicing as a surgeon, and engaged in the writing of unsuccessful drama, satire, and burlesque up to the time of writing his first novel in 1748. Possessing an independent mind, he was concerned largely with

revealing through satire "the superficial absurdity of men and circumstances." He came finally to think of life as "a sort of debtor's prison, where we are all playthings of fortune." Hence he writes picaresque adventure stories in five of his novels, heightening his effects with a touch of caricature and a liveliness peculiar to himself. In his habit of building up a character about some one grotesque habit or peculiarity he paved the way for the famous drolls of Dickens and numerous later novelists.

1. *Roderick Random*, 1748, is a picaresque novel, introducing new action and new types, presented with extraordinary brilliance and energy and provided with adequate accessories. In Roderick Random, the adventurous and shameless young Scotchman; in Strap, his faithful servant; in the Welsh surgeon, Morgan; in Tom Bowling, Mackshane, Oakum, and Jack Rattlin, he drew vivid and clear-cut characters unsurpassed in any preceding novels. (The book was published just after *Clarissa Harlowe* and just before *Tom Jones*.) After picturing the youth of the hero in Scotland, he has him join the navy and paints realistic pictures of his life at sea. This book is known as the first real novel of the sea; the British sailor was new to the novel, almost unknown to English literature; a genuine sailor, a real ship, and an actual voyage appear for the first time here. This was an important contribution. To it, he added that of characters built up on national traits, and other characters distinguished by their professions. But the novel lacks unity of plot structure; it is merely a series of picturesque adventures connected by a central character. In his first novel, as in his earlier writings, he proves himself a satirist in whom savageness very nearly stifles the humorist. The most unvarnished scenes in the English novel appear here. The book becomes a series of brilliant episodes rather than an artistic and beautiful whole.
2. *Peregrine Pickle*, 1751, is a longer and equally vigorous picaresque tale, written after Smollett had made a trip to Paris with Dr. John Moore, author of *Zeluco*, and a tale which, in the character of that lovable old sea dog, Commodore Trunnion, presents one of Smollett's richest character creations. Here, as in his earlier novel, he introduces, but thinly disguised and for purposes of satire, many men of his own day. The vivacious but immoral "inset" here, the story of Lady Vane, like that of Miss Williams in *Roderick Random*, marks a further loosening of structure from the general picaresque form. The racy fun of the book carries it to success in spite of its disjointed form and its coarse realism.
3. *The Adventures of Ferdinand Count Fathom*, 1753, is clearly written under the influence of Fielding's *Jonathan Wild*, though it is much the inferior of its model. More elaborate in plot than his own earlier efforts, it lacks both the unity and the intellectual seriousness of Fielding's work and ends weakly in a half-hearted repentance of the central character. There are two heroes here: the cruelly mischievous Ferdinand and the respectable but colorless Renaldo. Fathom's mother, described as a "hell cat," is well done. There is also a decided touch of the gothic here. But the book is unusually dull, for Smollett, in spots; and the dialogue is often strained and unnatural. The picaresque vein in Smollett was becoming thin. He had written three long novels in five years; for the next seven he turned to other interests.
4. *The Adventures of Sir Launcelot Greaves*, 1762, an unsuccessful imitation of *Don Quixote*, in which mere horseplay has taken the place of high satiric comedy. The book has a genuinely fine opening in its description of a Dutch interior and moves off easily, but it fails to live up to its beginning.
5. *The Expedition of Humphrey Clinker*, 1771, is Smollett's masterpiece. This skillfully planned novel is handled in letter form, but is more direct and swiftly moving than Richardson's novel of the same type. The genuine powers of Smollett as a humorist are never more apparent than here. At the advice of his physician Matthew Bramble, an irascible but tender-hearted old bachelor, sets out on a journey for his health, accompanied by his elderly maiden sister Tabitha, her maid, Winifred Jenkins, and his niece and nephew, Lydia and Jeremiah

Melford. Farcical scenes abound, and the point of view from which each scene is related is amplified by having letters from several of the characters present it. The result is the type of broad comedy later developed by Dickens. Both philosophical comedy and the gothic romance are foreshadowed.

6. Summary. Smollett aided Fielding materially in embracing a wide sweep of life as the province of the novel, in raising it to a high place among contemporary literary forms, and in establishing it in its supreme position in imaginative literature in English. Richer in variety of character types presented than Fielding is, he falls far below him in artistic structure and in philosophical study of his men and women. In the handling of detail drawn from his observation in oddities of character, speech, manner, and action, he has been unsurpassed. Dickens is his chief disciple, as Thackeray is the chief disciple of Fielding. Smollett enlarged the scope of the novel in his introduction of the sea as a background for scenes and character, in his employment of characters built up on national and professional types, and in his use of the international scene.

D. Lawrence Sterne, 1713–1768, after a difficult childhood and a happier career at Cambridge, became vicar of Sutton in Yorkshire in 1738, and prebendary of York a few years later. In 1741 he married Eliza Lindsay, from whom he was later separated. After the breakdown of his health in 1762 he traveled in France and Italy until 1766. He died in March, 1768. Sterne is the last of the "Big Four" of the eighteenth-century novel and in many ways makes the quartet complete. The other three had carried the novel to a very high point in revelation of its *general* character; Sterne added to this a revelation of its widespread *particular* capabilities until then unused. Sterne added sentimentality and a subjective individuality or personality to the treatment of the novel. The type was tending to narrow itself down to fulfilling the purpose merely of mirroring contemporary life, of reporting with photographical accuracy the manners and social code of the time. Defoe, Richardson, Fielding, Smollett had done this largely; Richardson in his one tragedy had opened another new vein which as yet had been little worked. Sterne put aside much of the paraphernalia of the others — even plot itself — and gave us the life and opinions of Tristram Shandy's group, and revealed his own eccentricities and opinions. Hence the novel here became the vehicle by means of which the author might reveal his own heart, mind, and spirit to the reader. His revolt, though perhaps unconscious in its full implications, his widening of the scope of the novel, was so all-embracing that henceforth the type might be used to fulfil almost any purpose. It is true that *Rasselas*, 1759, in England and *Candide*, 1759, in France, had helped greatly in this widening process; but neither was so inclusive. Sterne is the author of two great books of fiction.

1. *The Life and Opinions of Tristram Shandy, Gent.*, 1759–1767. The first two volumes of this novel were published in 1760; later volumes appeared at intervals until the ninth came out in 1767. The novel is a book of the *fatrasie* or miscellany type for which Rabelais is famous; it is seemingly formless in structure — books beginning in the middle of things and ending nowhere, introductory chapters inserted in the midst of books, whimsicality and caprice reigning supreme — but, in reality, every effect has been carefully calculated. The chief merit of the book, however, is found in its characterization. Uncle Toby is the gem, but Walter Shandy, Corporal Trim, the Widow Wadman, Susannah, Obadiah, Dr. Slope, and numerous others are among the immortal figures of fiction. His characters are "humorists" in the Jonsonian sense, each being addicted to a characteristic fad; but here they are wonderfully enriched and humanized. There is humor of the intellectual sort here. There is also sentimentality to a marked degree. But this sentimentality is frequently so skillfully compounded with humor — as in the episode of Maria and the goat — that it seldom becomes unpleasant. The book is also notable for a sort of intellectual indecency. Nevertheless, the significance of the book was enormous.
2. *A Sentimental Journey through France and Italy*, 1768, like its predecessor, left incomplete, was the result of his own travels and is in the form of humorized

autobiography. Here he cultivated the same fruitful fields of humor, developed the same brilliant, subtle, flexible style, employed the same loose structure and all-embracing scope; and here too he falls into the same pitfalls of weakness and sentimentality as before. Here again he is indebted to Rabelais, to Burton, to Cervantes, and to Bishop Hall, both for suggestion and for his well-known "lifted" passages. The book is a characteristic product of the eccentric genius of Sterne.

3. Summary. It has been said of Sterne that he "revolutionized the whole scope and purpose of the novel; but, in his own country, at any rate, years passed before advantage was taken of the liberty he asserted." He is a remarkable forerunner of the great romanticists of the nineteenth century. His faults are many; they have been pointed out by many critics: his plagiarism; his indecency; his often maudlin and boring sentimentality; his mechanical clowning — seen in his employment of broken sentences, digressions, unended inquiries, stars, asterisks, blanks, rows of stops, marked pages, breaks, irrationalities of all sorts; his lack of plot or central story and his general formlessness. The sincerity of his sentimentality may be questioned. But his books hold the reader without need of plot; their brilliancy and effectiveness are extraordinary. He possessed the ability, seemingly, to have written novels of the usual order; it was his delight to create the out-of-the-ordinary novel of eccentric, individual, particular tone. In creation of eccentric but living characters he has seldom, if ever, been surpassed. Thackeray has said of him: "The man is not a great humorist. He is a great jester." But Sterne is a master of effective writing, a master stage manager in the novel, and a very cunning craftsman. His chief characters, like himself, care little for the affairs of man usually held dear. Gœthe, speaking of the element at the core of the Shandy brothers, and of their creator, remarked, "Shandyism is the incapacity for fixing the mind on a serious object for two minutes together." And Sterne, he says, "is a free spirit . . . a model in nothing, in everything an awakener and suggester."

IV. The Minor Novelists. Each of them is famous for at least one novel which, while not raising its author to the rank of the major writers, nor introducing elements sufficiently new and pronounced to influence greatly those who followed them, has at least kept his name alive.

A. Sarah Fielding, sister of Henry Fielding and one of the young women confidants to whom Richardson's novels were read, chapter by chapter, the author of one novel of some note in its day: *David Simple, or The Adventures of David Simple containing an account of his Travels through the cities of London and Westminster in the Search of a real Friend*, 1744. Fielding wrote a preface for the second edition of this novel, and Richardson praised it highly. In this modified picaresque tale, friendship is exalted as Richardson had exalted chastity. She is a disciple of Richardson. Mainly interested in her characters and in sentiment, Miss Fielding's knowledge of the world is too restricted to have enabled her to write a picaresque tale of real strength.

B. Samuel Johnson, 1729–1784, author of one so-called novel. He had announced his idea of a novel as being that of a "smooth tale, mostly of love." When he came to write his own, he proved traitor to his expressed opinion. *The History of Rasselas, Prince of Abyssinia*, 1759, treats the same theme as his poem *The Vanity of Human Wishes*. A masterly structure and a powerful style are combined in this great moral fable of gloomy though noble tone. Here, as in Voltaire's *Candide*, 1759, an imaginary journey serves as a vehicle for presentation of the author's views of life. The intellectual element predominates over the imaginative and narrative. In spite of its structure, from the point of view of characterization, *Rasselas* is inferior to the novels just considered, being too generalized, like *Arcadia*. It is the general ideas in the novel that make it important as a type — the novel as a vehicle for ideas. It is a startling work as a revelation of the evils of sentimentalism.

C. Oliver Goldsmith, 1728–1774, author of one novel, among the most famous of his many and varied works, showing that among the welter of hack work which he did, he was not without his moments of high intellectual seriousness. *The Vicar of*

Wakefield, 1766, has a stock plot with incidents that frequently are wildly improbable and characters conventional as types. But in individualizing his types, he proved a genuine creator. The Vicar himself is an immortal figure. Goldsmith, notable among eighteenth-century writers for purity and optimistic outlook, follows a penetrative though wavering theory of life here, presenting his characters as rational beings responsible for their own acts in the greater part of the novel, but idealizing and sentimentalizing the ending. The novel is written in a simple but powerful style.

D. Henry Mackenzie, 1745–1831, Scottish playwright, essayist, and novelist, who in imitation of Sterne wrote novels of sentimentality without his master's humor. His sole theme was "the illustration of the nicer and finer sensibilities of the human breast"; sentiment with Mackenzie becomes maudlin. In painting the more delicate aspects of feeling and the nicer distinctions of etiquette he has some ability not hitherto met with. *The Man of Feeling*, 1771, his most famous novel, loose and episodic in structure and punctuated with tears; *The Man of the World*, 1773, another treatment of the same theme with a slightly more ambitious plot; and *Julia de Roubigne*, 1777, a story of the *Othello* type, are his once well-known sentimental novels.

V. The Late Eighteenth Century, the period just prior to the outbreak of the French Revolution, saw several well-recognized types of the novel combine and new *genres* emerge. The forty years following the deaths of the great classic novelists of the eighteenth century were a period of transition. The prose comedy of manners, the Fielding type of novel, was combined with the sentimental romance, the Richardson-Sterne-Mackenzie type, and produced the novel of purpose; the sentimental novel also combined with the novel of terror — foreshadowed by Smollett and created anew by Walpole in 1764 — and produced the popular gothic romance. The novel of manners continued reduced in bulk, externalized somewhat, and particularized by a group of feminine writers. The historical romance was begun and developed to that point at which Scott found it.

A. The Novel of Purpose. A type emerging as a result of the influence of the sentimental novel on the novel of manners, in the process of which the latter became revolutionary, or doctrinaire. The influence of Rousseau's ideal of nature and the natural man is plainly apparent here. With the addition of politics and ethics, the novel of sentiment became almost entirely didactic, advancing theories of government, education, and general conduct. Two branches may be noted; those novels which were revolutionary in a pedagogic fashion and those that were revolutionary from a political and sociological standpoint.

1. The first group: (*a*) *The Fool of Quality*, 1766–1770, Henry Brooke. (*b*) *Sandford and Merton*, 1783–1789, Thomas Day. (*c*) *A Simple Story*, 1791, Elizabeth Inchbald.
2. The second group: (*a*) *Barham Downs*, 1788, and *Hermsprong*, 1796, Robert Bage. (*b*) *Anna St. Ives*, 1792, Thomas Holcroft. (*c*) *Desmond*, 1792, and *Old Manor House*, 1793, Charlotte Smith. (*d*) *Nature and Art*, 1796, Elizabeth Inchbald. (*e*) *Caleb Williams*, 1794, *St. Leon*, 1799, *Fleetwood or The New Man of Feeling*, 1804, William Godwin, author also of *Political Justice*. The two best works among the revolutionary novels are found in Godwin's two earliest novels. Elements of the gothic romance are also found in these.

B. The Novel of Manners. Popular throughout the latter half of the century, it became "feminine and domestic" in Fanny Burney, "traveled and cosmopolitan" in Dr. John Moore. In the hands of the women novelists it was refined and purified, and was directed toward a subtle, detailed work of social satire.

1. Frances Burney (Madame D'Arblay), 1752–1840, is a charming and important novelist who aided materially during the years following Fielding in keeping the novel, now inclined toward didacticism, to its original purpose of holding a mirror up to nature. She may be said to have created the novel of home life. Her great gifts are for simple and entertaining narration, and for clothing satirical caricatures with real flesh and blood. This is seen in her *Diary*, recounting her four years as second Mistress of the Robes to Queen Charlotte, as well as in

her novels. (*a*) *Evelina*, 1778, the best of her works, is the "History of a Young Lady's entrance into the world." All her novels are of the same type, though the first two are the best. (*b*) *Cecelia*, 1782. (*c*) *Camilla*, 1796. (*d*) *The Wanderer*, 1814.

2. Dr. John Moore, 1729–?, a Glasgow physician, was the author of three novels which, while using largely conventional figures, were instrumental in popularizing, after Smollett, characters built up on national or subnational characteristics. (*a*) *Zeluco*, 1786, has a Byronic hero that probably influenced Mrs. Radcliffe and others. This is the best of his novels. (*b*) *Edward*, 1796. (*c*) *Mordaunt*, 1800.
3. Maria Edgeworth, 1767–1849, who lived to be more than eighty years of age and wrote for more than sixty, was an important novelist at the turn of the century. She wrote international novels, society novels, and moral tales for children; but she is best known for her novels of Irish scene and character, in which she influenced Scott and turned his attention toward similar Scottish material.
   (*a*) Her best books: *Castle Rackrent*, 1800, one of her best Irish stories; *Belinda*, 1801, a well-told story of *fin-de-siècle* English society, based upon a keen observation of manners; *The Absentee*, 1809, another of her fine "national" novels of Irish life; *Patronage*, 1814, a longer novel, similar but inferior to *Belinda*.
   (*b*) Among her other works: *Moral Tales for Young People*, 1801; *Popular Tales*, 1804; *The Modern Griselda*, 1804; *Leonora*, 1806; *Tales of Fashionable Life*, 1809, first series; *Harrington, a Tale*, 1817; *Ormand, a Tale*, 1817; *Helen*, 1834.

C. The Gothic Romance. A manifestation of the novel of terror, employing mediæval background accompanied by gloomy sentiment, superstitious horror, and apparent supernaturalism, and so named, probably, because of the preference shown here for the grotesque and terrible aspects of a feudal past over the classical restraint and normal life of this era. Created as a sort of jest by Walpole in 1764, the type became immensely popular during the closing years of the century, and was an important agent in England in the romantic revival then going on, in reawakening awe and mystery and emotion. The gothic romances were mainly overdrawn and distorted works, but a touch of the gothic has remained perennially popular. A list of the leading gothic romancers of the period includes:

1. Horace Walpole, 1717–1797, *The Castle of Otranto*, 1764, with historical as well as gothic touches, but mainly gothic. However, it exerted a strong influence on Scott.
2. William Beckford, 1759–1844, *The History of the Caliph Vathek*, 1787, the sole example in English fiction of the period of that orientalism that played so large a part in the romantic movement in France.
3. Mrs. Anne Radcliffe, 1764–1823, one of the most prolific, ingenious, and popular of the romancers, who always gives finally a rational explanation for her seemingly supernatural terrors, the author of *The Castles of Athlin and Dunbayne*, 1789; *A Sicilian Romance*, 1790; *The Romance of the Forest*, 1791; *The Mysteries of Udolpho*, 1794 — the best known of her books; *The Italian*, 1797, and the posthumously published *Gaston de Blondeville*, 1826.
4. Matthew Gregory Lewis, 1775–1818, a lively but crude romancer, delighting in physical horrors, handling his terrors with businesslike promptness, carrying them to preposterous lengths, and leaving them unexplained. His *Ambrosio, The Monk*, 1795, produced when he was but twenty, is his best known book and earned him the sobriquet of "Monk" Lewis; *The Castle Spectre*, 1798; *Tales of Wonder*, 1801 (to which Scott contributed); and *The Bravo of Venice*, 1804, are less offensive but also less effective and less well known.
5. Charles Robert Maturin, 1782–1824, was much more effective in his use of suggestion. Thinking fear aroused by objects of invisible terror a universal emotion, he builds up his romances by powerful suggestions of the horrible, in the imagination of which he is unusually fertile, and adds strange touches of beauty to his

gloomy pictures. *Melmoth the Wanderer*, 1820, is his most elaborate work. Others are *The Fatal Revenge, or The Family of Montorio*, 1807; *The Wild Irish Boy*, 1808; *The Milesian Chief*, 1812; *Women*, 1818; *The Albigenses*, 1824.

6. Mary Godwin Shelley, 1797–1851, is the author of one well-known gothic romance with philosophic and scientific tendencies, more in the vein of her father's *St. Leon* than in that of Lewis or Maturin. *Frankenstein*, 1816, is her best known novel. Others, having a historical rather than a gothic bent, are *Valperga, or The Life and Adventures of Castruccio, Prince of Lucca*, 1821–1823; and *Perkin Warbek*, 1839. *The Last Man*, 1826, is more of the former order.

D. The Historical Romance was largely the creation of Walter Scott. Before his *Waverley* novels, however, a group of writers had been building up slowly a form of the novel in which the historical element plays a part, or had been enlivening history with an admixture of fiction. Although Scott was the first to perfect the form, these earlier experimenters should be mentioned.

1. Rev. Thomas Leland is credited with the work *Longsword, Earl of Salisbury*, 1762, a panorama of feudal scenes intended to delight the reader, but totally lacking in historical perspective. The book also has strong touches of the gothic.
2. Clara Reeve, 1729–1807, *The Old English Baron*, 1777, a clever combination of the gothic and historical romance, viewing contemporary life in a mediæval setting, particularly in the wing of an old English castle; and in 1793, *Roger de Clarendon*, which sets forth the great figures of the reign of Richard II to show the character of the men who had made England.
3. Sophia Lee, 1750–1824, wrote *The Recess, or A Tale of Other Times*, Vol. I, 1783, Vols. II and III, 1786 — a story of the days of Queen Elizabeth, lacking in true historical detail, but important as a type. From its publication on to the time of Scott the number of historical tales increased yearly. *The Canterbury Tales*, 1797–1805, were written in collaboration by Sophia and Harriet Lee (1757–1851).
4. Among the numerous romances following Miss Lee's *Recess* are: *Alan Fitzosborne*, 1787, and *The Son of Ethulwulf*, 1789, Anne Fuller; *Earl Strongbow*, 1789, *John of Gaunt*, 1790, and *Adventures of Richard Cœur de Lion*, 1791, James White; *The Foresters*, 1792, Jeremy Belknap; *The Abbess*, 1799, and *Gordez the Monk*, 1805, S. W. H. Ireland; *Astonishment*, 1804, *The Mysterious Freebooter*, 1806, and *The Fatal Vow*, 1807, Francis Lathom; *A Peep at Our Ancestors*, 1807, Mrs. Henrietta Morse; *Queenhoo-Hall*, Joseph Strut (completed by Scott in 1808); *Edwy and Elgiva*, 1811, John Agg; *The Loyalist*, 1812, and *Alicia de Lacy*, 1814, Jane West; and *The Border Chieftains*, 1813, Mary Houghton.
5. Jane Porter, 1776–1850, is the best of the historical romancers preceding Scott.
   (*a*) *Thaddeus of Warsaw*, 1803, beginning almost as pure history in the first of its four volumes, becomes more a mixture of history and fiction in the next two, and ends as a riot of domestic sentimentalism. Though the plot is weak, the imaginative handling of historical material is better than any example of earlier date.
   (*b*) *The Scottish Chiefs*, 1809, is even better in this respect. Jane Porter, however, never quite succeeded in fusing all the elements necessary to a well-written historical romance.

Declining Classicism

I. Samuel Johnson, 1709–1784, made his living by his pen, but his great place in his day and in the ages since was won by his incomparable talk.

A. Poetic Works. Johnson's poetry is thinly satiric, not bitter and devastating like that of Pope and Swift.

1. *London*, 1738, a somewhat satiric poem on London, the city he came to love above all other places. It was published in *The Gentleman's Magazine*, the magazine which gave Johnson his first literary employment.
2. *Vanity of Human Wishes*, 1749, a moral satire on the vanities of life; many quotations have been garnered from the poem. It remains Johnson's greatest effort in verse — classical, serious, and weighty, if not brilliant.

3. *Irene*, 1749, a tragedy produced by his friend, David Garrick, the famous actor, unsuccessful on the stage.

B. *Dictionary of the English Language*, 1755, begun in 1747. Even the *Dictionary* has Johnson's individuality stamped upon it.

C. Prose. It is difficult to divide Johnson's literary life into periods, for his work, especially in prose, is of strikingly even power.

1. Periodicals. From 1750–1752 Johnson published *The Rambler*, which was followed in 1758–1760 by *The Idler*. These magazines were in the fashion of *The Tatler* and *Spectator;* they were filled with the author's essays on moral philosophy, always expressed in his ponderous style.
2. *Rasselas*, 1759, is a didactic romance, an allegory of life. (See page 166.)
3. *Lives of the Poets*, 1744, 1779–1781. In this series of biographical sketches Johnson is at his best in style and in individual reaction. The success of the *Life of Savage*, 1744, led to the further *Lives of the Poets*, in which it was included. The *Lives* may not be taken as authority in biography and criticism; Johnson was too classical in his viewpoint to understand poetry of another type; but they are witty, philosophical, and quite representative of the always honest man that Johnson was.
4. Miscellaneous prose work. Johnson did a great amount of hack work, which was due to pass with his day. Among the isolated papers the following, however, deserve attention: *Letter to Lord Chesterfield*, 1755; *Edition of Shakespeare*, 1765; *Taxation No Tyranny*, 1775, opposing the views of Burke and Americans; *Journey to the Western Islands*, 1775. After his death further manuscripts were published: *Prayers and Meditations*, 1785; *Sermons*, 1788–1789; and *Diary in North Wales*, 1816.

D. Boswell 's *Life of Johnson*, 1791, should be included here; it is the climax of the story; "Boswell set the top-stone to the edifice of Johnson's glory by his immortal biography."

1. James Boswell, 1740–1795, for twenty years followed his hero, jotting down with greatest care his every word and mannerism, and after his death wrote without haste the greatest of all biographies.
2. *Life of Johnson*, 1791, was a new type of biography. The hero himself tells the story of his life and paints his own full-length portrait. Boswell handled the biography so well that "the reader feels that he might at any moment meet the grand old giant lumbering along Fleet Street toward Bolt Court or the 'Cheshire Cheese'."
3. *Journal of a Tour to the Hebrides with Dr. Johnson*, 1785, completes the literary work of the man who immortalized himself in losing himself in another man.

E. An Estimate. Most writers live in their works; Johnson does not; at least what he wrote is not paramount; he would live if he had written nothing. Many of his contemporaries contributed a larger bulk to literature, but none equals him in place and influence. "He talked superb literature freely for thirty years, and all England listened; he grew to be the center of literary opinion, and he was so majestic in intellect, so honest in purpose, so kind and pure in heart, so full of humor and reasonable sweetness, and yet so trenchant, and at need so grim, that he never sank to be the figurehead of a clique, nor ever lost the balance of sympathy with readers of every rank and age. His influence was so wide, and withal so wholesome, that literary life in this country has never been since his day what it was before it." (Gosse).

II. The Literary Club — Johnson's Circle. It was a versatile group of men who made up the Literary Club: Garrick, the Lichfield pupil-friend, who had become the greatest actor-producer of his time; Sir Joshua Reynolds, the celebrated portrait painter; the statesman, Edmund Burke; Gibbon, the historian, and, among many others, the most loved of all the group, Oliver Goldsmith.

A. Oliver Goldsmith, 1728–1774, was considered too dull to advance in his studies; his escapades and his poverty militated against a savory reputation or any prophecy of good. Though he won a degree from Trinity College, Dublin, the Church rejected him, and teaching, the law, and medicine in turn proved too difficult. All sorts

of misfortunes followed this happy vagabond; but finally, after much hack work, he emerged a full-grown poet.

1. Chief works in poetry. (*a*) *The Traveler*, 1764, which brought Goldsmith money and reputation, is a didactic poem on European society. (*b*) *The Deserted Village*, 1770, is similar to *The Traveler* in verse form and in length, but far superior in its simplicity of description, reflection, and pure human emotions. (*c*) *Retaliation*, 1774, *The Haunch of Venison*, 1776, and the *Letters to Mrs. Bunburry* are all characterized by ease in movement and by good humor.
2. Prose. Much of his prose, like his histories of England, Rome, Greece, and like his *Animated Nature*, has been forgotten. (*a*) *Citizen of the World*, 1760–1761. (*b*) *The Vicar of Wakefield*. (See pages 166, 168.)
3. Drama. (See pages 176, 178 for Goldsmith and Sheridan.)

B. Edmund Burke, 1729–1797, was one who "saturated politics with thought." Chief works. *Vindication of Natural Society*, 1756; *Our Ideas of the Sublime and Beautiful*, 1756; *Thoughts on the Present Discontents*, 1770; *Speech on American Taxation*, 1774; *Speech on Conciliation with the Colonies*, 1775; *Reflections on the Revolution in France*, 1790; *Letters on a Regicide Peace*, 1796–1797.

C. Edward Gibbon, 1737–1794, author of *The Decline and Fall of the Roman Empire*, which marked the beginning of modern historical methods, David Hume, 1711–1776, author of the famous *History of England*, and William Robertson, 1721–1793, author of the *History of Scotland*, 1759, make up the list of great historians of the eighteenth century.

III. Letter Writing.

A. Horace Walpole, 1717–1797, the novelist (see page 170), has been called "the prince of letter writers." He studied the letter as a type of art, and mastered it. His social correspondence gives his reactions to the important events of the eighteenth century. (1) *Miscellaneous Letters*, 1778; (2) *Letters to George Montagu*, 1818; (3) *Private Correspondence*, collected edition, 1820, 1840, and 1857.

B. Lord Chesterfield, 1694–1773, statesman, wit, orator, is known to us chiefly because of his *Letters to His Son*, a correspondence never intended for the public, in which he becomes the Lord of Good Form. Most of the letters were written in French. The conventional morality of the century is presented; a morality of form, fashion, good manners, not altogether shallow, but certainly more a morality of deportment than of real moral character. (1) *Letters to His Son*, 1774, 1776, 1778; (2) *Letters to His Godson*, 1776, complete edition, 1790.

C. Frances Burney, Mme. D'Arblay, 1752–1840, the novelist, should be mentioned here for her *Diary and Letters*, edited by Mrs. Charlotte Barrett, 1842–1846, especially charming in the intimate accounts of Dr. Johnson, Goldsmith, Garrick, and Reynolds. (See pages 168, 170.)

IV. Drama. The age of Johnson saw the almost complete decline of drama. The list of those who wrote a play or two would include Edward Young, James Thomson, Henry Fielding, George Lillo, Dr. Johnson, and many others; but of the whole number only two, Goldsmith and Sheridan, wrote drama above the mediocrity of their day.

A. Oliver Goldsmith, 1728–1774, made a lasting contribution to dramatic literature in his two delightful, frolicsome comedies.

1. *The Good-Natured Man*, 1768, wherein the author laughs good-humoredly at the sentimental affectations of the contemporary English stage.
2. *She Stoops to Conquer*, 1773, one of the greatest and most popular comedies in the language; it follows Restoration comedy, as does *The Good-Natured Man*, but only in wit and clean humor.

B. Richard Brinsley Sheridan, 1751–1816, famous in his day as an orator, achieved literary immortality through his plays. Carrying on the work of Congreve in high comedy and social satire, he wrote many plays, and in at least two perhaps surpassed the older school.

1. *The Rivals*, 1775, written when he was twenty-three, is a somewhat satirical observation of eighteenth-century conventional society. The play is still a favorite, and is likely to remain so with its witty dialogue and its incomparable

Mrs. Malaprop, Lydia Languish, Bob Acres, Sir Lucius O'Trigger, and Captain Absolute.

2. *The School for Scandal*, 1777, his best play, is also a brilliant comedy reflecting the "frivolous elegance" of the century in clever and lively dialogue. The theater will not soon banish its well-known Charles and Joseph Surface, Sir Peter, and Lady Teazle.
3. *The Critic*, 1779, a mirthful burlesque of the contemporary stage.

The Precursors of Romantic Poetry

I. The Rediscovery of Nature.

A. General. Allan Ramsay, 1686–1758, the author of the pastoral poem *The Gentle Shepherd*, anticipated Burns in his homely descriptions and genial humorous attitude toward life. John Dyer, 1700–1758, in more serious or half-sad mood described his Welsh hills and downs, anticipating Wordsworth, in *Grongar Hill*. The most important of these nature lovers was Thomson, another Scotchman.

B. James Thomson, 1700–1748, followed the blank verse of Milton in *The Seasons*, 1726–1739. The poem is a description of the changes of the year, in which there are gorgeous pictures and some attempt at nature interpretation. *The Castle of Indolence*, 1748, is in the fashion of Spenser both as to charm of verse form and as to dreaminess of Spenserian imagery. The enchanted castle is located in the land of Drowsy-head and is ruled over by gentle Indolence. The poem is ranked highest among the imitations of Spenser. Shelley was influenced by it. Less significant works are: *Liberty*, 1734, *Rule Britannia*, 1740, and several tragedies.

II. The Revival of the Past.

A. Imitators of Milton. Milton's influence may be seen in the revival of octosyllabics and the *Il Penseroso* mood. The melancholy mood became so popular that a veritable graveyard school of poets arose culminating in Gray.

1. Thomas Parnell, 1679–1718, in his solemn *Night Piece on Death* and in his *Hymn of Contentment*, 1721, began the graveyard tradition.
2. Edward Young, 1683–1765, matured late as a poet. In 1713 he published *The Last Day*, which is couplet in form and somber in tone. Several plays were written: *Busiris*, 1719; *The Revenge*, 1721, and a third tragedy, *The Brothers*. Several satires, *Love of Fame*, *The Universal Passion*, 1725, and many lyrics followed; but the work by which Young lives was written in 1742–1744, *The Complaint, or Night Thoughts*, a long blank-verse poem divided into nine books. The poem is in Miltonic blank verse; there is genuine eloquence and dignity in many lines; and the thoughts on death and immortality are not unworthy the greater writers imitated.
3. Robert Blair, 1699–1746, carried on the graveyard tradition in his melancholy blank-verse poem, *The Grave*, 1743, which, like the *Night Thoughts*, contemplates death and all of its trappings.

B. Imitators of Spenser. Spenser also became a great influence in the romantic revival. So popular was he for a time that Dr. Johnson was moved to protest against "learning what is of no value merely because it has been forgotten." James Thomson was the greatest of all the Spenserians in his *Castle of Indolence*.

1. William Shenstone, 1714–1763, published a *Pastoral Ballad*, 1743, which helped to win for him the position of a "master of the artificial natural style in poetry." In *The Schoolmistress*, 1742, Shenstone turned his schoolroom observations into pleasing Spenserian stanzas.
2. Mark Akenside, 1721–1770, like Thomson, imitated both Milton and Spenser. His *Virtuoso*, 1737, began the Spenserian revival. *Pleasures of the Imagination*, 1744, is a tedious strain of moralizing cast into Miltonic blank verse. After the appearance of his *Odes*, 1745, and a *Hymn to the Naiads*, his best poem, 1746, the poet expressed himself in the practice of medicine.
3. James Beattie, 1735–1803, in his mock-antique *Minstrel* carried on the Spenser tradition to 1771–1774.

C. Antiquarians. Everything remote, unfamiliar began to take on a new fascination; from Milton, Spenser, and Chaucer the interest went to everything of the past, to heraldry and architecture as well as to ballads and romances.

1. Richard Hurd, 1720–1808, fed the growing interest in olden times with his *Letters on Chivalry and Romance*, 1762.
2. Thomas Percy, 1729–1811, turned his attention to old writings and edited *Reliques of Ancient English Poetry*, 1765, first of the ballad anthologies, and *Northern Antiquities*, 1770, both of which were very popular.
3. Thomas Warton, 1728–1790, another antiquarian, in addition to many poems, wrote *Observations on the Faerie Queene*, 1754, and *A History of English Poetry*, 1774–1781.
4. Joseph Warton, 1722–1800, brother of Thomas, should be mentioned here as the author of a poem echoing Milton, *The Enthusiast, or The Lover of Nature.*
5. Horace Walpole, 1717–1797, in his novel, *The Castle of Otranto*, 1764, turned to the remote and strange of by-gone days. (See page 170.)
6. James Macpherson, 1736–1796, claimed to have discovered a poet of the Scotch Highlands by the name of Ossian, whose poems had been handed down by word of mouth through fifty generations. *The Poems of Ossian*, 1760, *Fingal*, 1762, and *Tempora*, 1763, long epic poems, were published as translations from the Gaelic of Ossian. All Europe read Ossian, and the influence of this melancholy chanting has touched many writers down to our own day.
7. Thomas Chatterton, 1752–1770, the strange boy-poet and genius, succumbing to the rage of antiquarianism, pretended to have discovered the poems of Rowley, a contemporary of Chaucer. The *Rowley Poems*, 1777, were published after the boy's death. Some scholars were deceived by the absurd Chaucerianlike spelling, but soon the forgery was clear. There remains, however, in Chatterton's poems real genius. Even Keats and Shelley, later on, were fascinated by his originality.
8. William Collins, 1721–1759, was a gifted poet whose brief thirty-eight years of poverty and pain ended in insanity. Collins is semiclassical in several of his odes but his classicism is Hellenic. He is romantic in his *Il Penseroso* strain, in his love of the mysterious and legendary, and in his emotional reactions, which the classicists dubbed sentimentalism. His treatment of nature in poems like the *Ode to Evening* links him with the romantic tendency. He wrote very little, some fifteen hundred lines, and that little was neglected during his day: *Persian Eclogues*, 1742, published while he was at Oxford; *Odes*, 1746, including: *Ode to Simplicity, Ode Written in 1746, Ode to Evening, The Passions, Ode to Pity*, the exquisite *How Sleep the Brave; Ode on the Death of Dr. Thomson*, 1748, and *Ode on the Popular Superstitions of the Highlands*, 1749, his longest work.
9. Thomas Gray, 1716–1771, lived the life of a scholar. Like Collins, he wrote very little; most of his work, however, is of exceptionally high value. He is the most careful artist of the early romanticists. He spent, for instance, more than two years on *The Bard*, and about eight years on the *Elegy*. His earliest work follows the formalism of the classic school; from classicism he moves into the field of Thomson and the nature poets, into the realm of the graveyard school; and finally into the domain of Pindaric odes and nature lyrics, in which the language as well as the emotion is romantic. As a critic Gray is scholarly, judicious, and liberal. His chief publications are: *To Spring, On a Distant Prospect of Eton College*, and *On Adversity*, 1742; *Elegy in a Country Churchyard*, 1751, which marks the climax of the graveyard poems; *Six Poems by Mr. T. Gray*, 1753; *The Progress of Poesy* and *The Bard*, two Pindaric odes, 1757; *Poems*, 1768, the first general edition of his works; and the *Journal*, the most finished of his prose works, 1775.

III. Progress Toward Humanitarianism and Individualism.

A. William Cowper, 1731–1800, a genius claimed by melancholy for her own, wrote his poems in the shadow of insanity. Though not a great poet, Cowper is the first to surpass the precursors of romanticism, already mentioned, in a real love of nature. He anticipates Wordsworth in his spontaneous overflow of feelings, vital and origi-

nal, if not powerful. In his indignation at social injustice and in his love of man he is in the romantic line of both Burns and Wordsworth. Sincerity and simplicity mark his poetry. His chief works are:

1. *Olney Hymns*, 1779, written with the Reverend John Newton, the best of which are: *God Moves in a Mysterious Way*, written when he had gone out to kill himself, *There Is a Fountain Filled with Blood, Oh, for a Closer Walk with God*, and *Sometimes a Light Surprises.* A gentle and devout spirit breathes through these songs.
2. *Table Talk, The Progress of Error, Truth, Expostulation, Hope, Charity, Conversation*, and *Retirement*, 1782, written at the suggestion of Mrs. Unwin, are moral satires, too didactic to be forceful.
3. *The Task*, 1785, a long poem of six books, written at the request of his friend, Lady Austen, is the most important of Cowper's poems. It is in Miltonic blank verse, full of descriptions of ordinary working people and homely scenes. To Cowper, "God made the Country and Man made the Town." It was begun as a jest, the first book being called *The Sofa;* it ended a *Task* which links him with Wordsworth. Three famous short poems were added to the volume: *John Gilpin*, a stirring ballad; *The Dog and the Water-Lily*, and *On the Receipt of my Mother's Picture*, an affectionate tribute.
4. *Translation of Homer*, written during his last years, is a forceful rendering of the original.
5. Posthumous Works. His *Letters* are unstudied and delightful. Four poems stand out: *To Mary*, a tender lyric; *On the Loss of the Royal George*; *Sonnet to Mrs. Unwin;* and *The Poplar Field.*

B. George Crabbe, 1754–1832, belongs with those who returned to nature; but his is not an idealized nature, as is the nature of Cowper. The youth of Crabbe had been hard, the world had been pitiless; like a former preacher, he saw the "vanity of vanities" of nature and of the world at large. He was angered by the countryside of Goldsmith's *Deserted Village. The Village* created a sensation in its day. Works: *The Candidate*, 1780; *The Village*, 1783; *The Newspaper*, 1785; *The Parish Register*, 1807; *The Borough*, 1810; *Tales in Verse*, 1812; *Tales of the Hall*, 1819.

C. Robert Burns, 1759–1796, checkered and tragic though his life was, appeals to us most because of his very human qualities. In spite of the fickleness in love and the great intemperance, there remains a Burns of sincerity in love, of sympathy in the contemplation of men and things, of humor, of hatred of sham and humbuggery in any guise. With Burns romanticism finally arrives with sureness and completeness. Others of the age had been in varying degrees precursors; he is a full-fledged romanticist.

1. Qualities of his Poetry.
   (*a*) Nature. Burns colors nature with his own emotions more often than he interprets the mood of nature, for which reason most of his nature poetry deals also with human emotions. *To a Mountain Daisy, Winter, Ye Banks and Braes, To a Mouse*, and *The Twa Dogs* are excellent illustrations. *The Cotter's Saturday Night* also reveals his love of humble country scenes and simple joys. He loves all "wee helpless things" and links them with himself with such insight that we feel ourselves "fellow-mortals" of the mouse, the bird, and the dog.
   (*b*) Humor. *Tam O'Shanter* is his masterpiece of humor, true in every point to life. *The Jolly Beggars* is full of rollicking mirth. *Address to the Deil* is humor and satire, and *Halloween* is rustic playing. In all his poetry, however, there is fine humor, the humor that is born of sympathy.
   (*c*) Man. Love of man is the main theme of *The Cotter's Saturday Night* and it is the only theme of *A Man's a Man for a' That.* His best poems are not only democratic in their love of human beings, they are also in the language of his own people. He is the first to sing of the "brotherhood of man."
   (*d*) Songs. His love lyrics need no comment; their freshness and spontaneity have made him the greatest song writer in the language. Love songs: *To*

Mary in Heaven, A Red, Red Rose, John Anderson, My Jo, Ae Fond Kiss, Highland Mary. General: *Auld Lang Syne* and *Scots, Wha Hae.*

(*e*) Language. The language of Burns, as the inspiration, comes from his experience; it is the simple, direct, and suggestive language of the earth. When he is writing in his own Lowland dialect, he is always picturesque in phrase and graphic in his pictures.

2. Editions of his Works.
   (*a*) *Poems*, 1786, the famous Kilmarnock edition.
   (*b*) Second edition of *Poems*, Edinburgh, 1787, a number of poems added to first edition.
   (*c*) *Poems*, 1787, London edition.
   (*d*) *Poems*, 1793, two-volume edition with many new poems added.
   (*e*) *The Jolly Beggars* and other suppressed poems, 1799.

IV. Mysticism.

William Blake, 1757–1827, engraver and poet, was a self-educated man. At the age of fourteen he was apprenticed to an engraver, who put him to making drawings of monuments in Westminster Abbey and other ancient churches. Thus was developed his love for anything gothic. In engraving, as in writing, he was original, independent, and daring. His most famous illustrations were for Young's *Night Thoughts*, Chaucer's *Canterbury Pilgrims*, Blair's *Grave*, Haley's *Life of Cowper*, the *Book of Job*, and Dante's *Divine Comedy*. He also embellished most of his own books. Blake is one of the strangest of English writers. He asserted that while he was a mere child God looked upon him and Jesus daily talked to him. This mysticism increased as he grew older; he continued to live in the world of visions and spiritual presences, untroubled by neglect and poverty; indeed, the unreal became real to him. Many of his poems are bewildering beyond our understanding because of these mystic influences; but there are many others quite intelligible and delightful in the childlike quality of imagination, in the simplicity of theme, and in the exquisiteness of melody.

(*a*) *Poetical Sketches*, 1783, is a volume of poems written before he was twenty, revealing a joyful intimacy with nature;

(*b*) *Songs of Innocence*, 1789, and

(*c*) *Songs of Experience*, 1794, are his best known volumes. Swinburne praised Blake as the "one man of that age fit, on all accounts, to rank with the old great masters." The following lyrics from the volumes mentioned will at least strike the reader as worthy approaches to the subjects, moods, and nature philosophy of the masters: *To Winter*, *To the Muses*, *The Saint*, *The Evening Star*, *Memory*, *The Little Black Boy*, *Infant Joy*, *A Cradle Song*, *Spring*, *Summer*, *The Tiger*, *The Fly*, *A Little Boy Lost*, *The Schoolboy*, and *The Clod and the Pebble.*

(*d*) Later works are for the most part too symbolical to be understood, but there is in the later Blake a passion for freedom and a revolt against convention which prophesied a Byron and a Shelley: *The Book of Thel*, 1789; *The Marriage of Heaven and Hell*, 1790; *America, A Prophecy*, 1793; *Jerusalem*, 1804; *Milton*, 1804.

THE EARLY NINETEENTH CENTURY

The Triumph of Romanticism, 1798–1832

GENERAL

Backgrounds. The eighteenth century saw the supremacy of convention, rationalism, skepticism, conformity to external rules of writing; the latter part of the century witnessed the return of the individual to society in general and to religion and literature in particular. The revolt against the aristocracy of classicism gathered great force in the

renewal of interest in nature: in the revival of the past days of chivalry and romance, of Chaucer, Shakespeare, and Milton: and in the return to nature and the simple ways of living.

When the nineteenth century opened, the American War of Independence and the French Revolution were recent facts of great promise in democracy. The poets, novelists, and essayists could not escape the effects of these industrial, social, and political movements. Romanticism continued in the direction it had taken at the end of the eighteenth century: but the emphasis upon the human being became supreme; there were great dreams of human Liberty, Equality, Fraternity; the coffeehouses were supplanted by humanitarian societies and patriotic clubs; and instead of "MacFlecknoe" satires there were passionate pamphlets on "rights of man." All of which led to *Ode to Duty*, *Prometheus Bound*, and *Prometheus Unbound*, to visions of the "brotherhood of man," the "federation of the world," and to the English Reform Bill of 1832.

Emphasis, then, upon man, upon his relation to nature, to his fellow man, to government, and to God, emphasis upon the essential worth of the human soul, marked the triumph of romanticism. The writers of the period attempted to give expression to the beauty, dignity, and worth of man's dreams.

1. There were the Lake School Poets setting up new theories as to the language of poetry, expressing their love of common things in the ordinary language of ordinary men.
2. There were the novelists throwing off the restrictions of convention, dealing freshly with a wide variety of subjects, and giving fiction a wide popular appeal.
3. There were the essayists, enlarging and developing the field of this prose type and raising it to an artistic level with other literary forms.
4. There were the later romanticists: two poets of revolt, somewhat disillusioned dreamers who continued the fight against oppression; one worshipper of beauty only; and minor romanticists, "poetic underwoods" in a forest of giant trees.

The Lake School of Poets

I. William Wordsworth, 1770–1850.

A. The Man. Except for his short-lived revolutionary enthusiasm and his precarious alliance with a young Frenchwoman, Wordsworth's life was a quiet one. From *The Prelude* we learn of the early influence of nature upon him, of the meaning his mother gave to his life, and of his love of solitude and communion with the spirit of nature. Next to nature in influence were the friendships he enjoyed. Out of the communion of kindred spirits — Wordsworth and Coleridge, particularly — grew a new theory of poetry, a new school of poets, and a new volume of poems.

B. The Poetical Theory of the Lake School. The prefaces to the 1800 and subsequent editions of the *Lyrical Ballads* give the new theory of poetry advanced by Wordsworth and Coleridge, the main points of which are: (*a*) To interpret with emotion and with simplicity the commonplace things; to bring the passions of man into the treatment of nature; for "all good poetry is the spontaneous overflow of powerful feelings," and "poetry is the image of man and nature." (*b*) To deal with the ordinary incidents and situations of life, to glorify the "prosaisms" of man and nature. (*c*) To "imitate, and, as far as possible, to adopt the very language of men," the language to be freed of errors.

In carrying out the new theory, Coleridge was to deal with "persons and characters supernatural, or, at least, romantic"; Wordsworth was to present in peasant language observations of humble and usual rustic life, throwing over such life "a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect." Incidentally, greater purpose was given to poetry in the emphasis upon the truth of pleasure, the pleasure being in proportion to the perception of truth in poetry. Further, with Wordsworth a new conception of imagination is presented; imagination is identified with insight, intuition, with the power to see into things, into the truth beneath the surfaces of things. Meditation or reflection, then, was to be the foundation of his poetry rather than invention.

C. Chief Editions of Wordsworth's Poetry.

1. *An Evening Walk*, descriptive of his native lakes, and *Descriptive Sketches*, concerning his travels in Switzerland, published in 1793, though imitative, were suggestive of a new and greater love of nature.
2. *Lyrical Ballads*, 1798, written with Coleridge between 1795–1798, marked the beginning of his creative work. Coleridge and Wordsworth planned to meet the expenses of a tramp to Linton by collaborating on a poem; the result was little collaboration, but independent poems to the number of twenty-three, nineteen by Wordsworth and four by Coleridge. The little volume is typical of Wordsworth's entire literary work, some poems of extreme dullness, such as *Goody Blake* and *The Idiot Boy*, others of supreme greatness as *Lines Composed a Few Miles above Tintern Abbey*.
3. *Lyrical Ballads*, 1800. The 1798 edition had been received with such merciless ridicule and abuse that the poets felt it necessary to explain their theory of poetry. This was done in the preface to the 1800 edition, discussed above. The second edition contained many new poems showing growth in outlook and power, such as the *Lucy* poems and the pastoral, *Michael*.
4. *Poems*, 1807, added little to his fame. Indeed, the great creative period of his career extended through only ten years, 1795–1805. *Tintern Abbey* opened the period; the *Ode on Intimations of Immortality* closed it.
5. *The Excursion*, 1814, was in its best parts finished before 1806. With this poem should be mentioned *The Prelude*, another longer poem written during the same period but posthumously published, and *Home at Grasmere*, all of which were intended to form a great poem, *The Recluse*, a study of nature, man, and society. *The Prelude* was to be introductory. *Home at Grasmere*, a vivid description of Dove Cottage, was to be the first book. *The Excursion* was the second book. "This noble poem may be described as a long sermon against pessimism, scarcely disguised by a story. Though different speakers are introduced, their speeches are mere ventriloquism. Wordsworth, as the optimistic Pedlar, or Wanderer, assails Wordsworth as the Solitary, or the late enthusiast of the French Revolution, now dispirited. He uses all his eloquence to raise this other self to his own serene mood." (Émile Legouis).
6. Other editions followed, Wordsworth editing his own works in a collected edition (six volumes), 1836.

D. Characteristics of Wordsworth's Poetry.

1. Variety. The chief themes are man and nature, and the chief mood is meditative, serious. Wordsworth lacked humor altogether. Variety of form is found in his odes, simple lyrics, pastorals, classical studies, and his sonnets.
2. Sources of inspiration. They may be discovered in his deep reflection upon nature and keen sensitiveness to all her colors and moods, in his idealization of the instincts of childhood, his cultivation and belief in all these "sensings" of truth, his feeling of kinship with all men, and the constant searching for the greatest good in himself as well as in all things outside of himself.
3. Qualities. A sense of humor would have saved Wordsworth from much commonplace poetry. A more amiable disposition and more sociable ways, less egotism and isolation, would have led to a better understanding of the man and the poet. Possibly with less theory, less desire to be a teacher, more of his poetry would have been a "spontaneous overflow of powerful feelings." But with all his isolation and his indifference to his contemporaries, with all his philosophic coldness and abstract meditation, with all his ideas of reform and his abundance of poetic chaff, there remains the great poet who has enlarged the spiritual horizon of man and shared with him a "cheerful faith in nature and human beings."

II. Samuel Taylor Coleridge, 1772–1834.

A. The Man. By inheritance, habits, and training, Coleridge was fitted to give expression to the romantic side of life. In the friendship with Wordsworth and in their literary labors he gave, as well as received, important benefits. He brought

Southey into the "School," and later in life had reason to be thankful for the third member.

B. Works.

1. Poetry. 1797–1798 was the most productive year of Coleridge's literary career as far as his enduring poetry is concerned: *The Ancient Mariner, Christabel, Kubla Khan, Ode to France, Frost at Midnight, Love,* and *The Nightingale* belong to this year. To these might be added the later poems: *Dejection, An Ode,* 1802, and *To William Wordsworth,* 1806.
2. Drama. *The Fall of Robespierre,* 1794, was written with Southey; *Wallenstein,* 1800, was a translation from Schiller; *Remorse,* through Byron's influence, was acted, 1813, at the Drury Lane Theatre; *Zapolya,* 1817.
3. Prose. Coleridge contributed to the following papers: *Watchman,* 1796; *Friend,* 1809–1810; *Morning Post,* 1799–1800, and *Courier,* 1811–1812. *The Statesman's Manual,* 1816, was political in theme; *Aids to Reflection,* 1825, presented his religious philosophy. His lectures on various subjects from 1806 to 1816 and the *Biographia Literaria,* 1817, established Coleridge as one of the great English critics. Of all the lectures, those on Shakespeare remain the most valuable.

C. Characteristics.

1. Poetry. According to the scheme of the *Lyrical Ballads,* Coleridge was to raise the ordinary into the realm of the supernatural. For instance, *The Ancient Mariner,* his masterpiece and chief contribution to the *Lyrical Ballads,* follows the old ballad in form; but the art, perfect as it is, is forgotten in the succession of vivid, suggestive images, and in the mystery that envelops the whole story. It is a phantom sea, a phantom ship, and a phantom crew that we follow. The poem is typical of Coleridge's use of nature; never a direct description, but suggestions; always veiling objects with mystery; always bringing things into the "realm of shadows," weird but fascinating illusions. *Christabel,* a fragment of ancient romance, illustrates further the creation of a supernatural atmosphere by natural means. Here a "running fire of hints and suggestions" creates "witchery by daylight," a most difficult thing to do. Beneath the witchery, however, there is symbolized the eternal conflict between good and evil which goes on in the human heart. *Kubla Khan* is more fragmentary and more impalpable than *Christabel;* but for pure music and imagery it is not surpassed, and as a "vision" or an "opium dream," it could never have been completed. Possibly this poem is most typical of the poet who dwelt in an enchanted spirit world and who saw all the colors and forms of the earth through magic glasses.
2. Prose — Criticism. Coleridge gave attention to the theory as well as to the practice of criticism, and in both he departed from his predecessors and contemporaries. He brought philosophy into the critic's sphere; he ruled out the prevailing idea that poetry should teach and held that immediate pleasure should be the end of poetry. He enlarged the realm of criticism in his discussion of "beauty" and other elements of poetry. In the *Biographia Literaria* is found his illuminating criticism of Wordsworth. He began a new type of Shakespearean criticism; it is doubtful if any one has surpassed his masterful presentation of *Hamlet.* As a critic, Coleridge led to a modern, more philosophical, and more constructive criticism.
3. Philosophy. As a philosopher-critic Coleridge was a great factor in opposing the mechanical, materialistic philosophy of Locke and in introducing into England (and into America) a more spiritual and idealistic interpretation of man and nature. He was following Kant, but merely as one thinker follows another. He carried this idealistic philosophy into literature, criticism, ethics, and politics. As a philosopher he became the spokesman for all those who groped under the mechanical theory of life.

III. **Robert Southey, 1774–1843,** after some thirty years of "rolling-stone" existence, settled down, 1803, at Greta Hall, Keswick, where he became associated with the

Wordsworths and wrote his important poetry and prose. In 1813 he was made poet laureate.

A. Chief Works.

1. Poetry. *Ballads*, 1796–1798; some of his most inspired poems were of this type: *Joan of Arc*, 1796, an epic in blank verse, which went through five editions: *Thalaba the Destroyer*, 1801, a story of Arabian enchantment; *Madoc*, 1805, the adventures of a Welsh prince, which found some favor in his day; *Curse of Kehama*, 1810, a tale of Hindu mythology; *Roderick, The Last of the Goths*, 1814; *Vision of Judgment*, 1821.
2. Prose. *History of Brazil*, 1810–1819; *Life of Nelson*, 1813, one of the great biographies; *Life of Wesley*, 1820; *History of the Peninsular War*, 1823–1832; *Lives of British Admirals*, 1833–1840; *The Doctor*, 1834–1837. Translations: *Amadis of Gaul*, 1803; *Palmerin of England*, 1807; *Cid*, 1808.

B. An Estimate. Critics are not agreed on Southey's place as a poet, biographer, and historian: but they are one in admiration of the solid character of the home-loving, book-loving, and most extraordinarily industrious man. He was an indefatigable writer, but necessity drove him more often than inspiration. In his shorter poems like *The Inchcape Rock*, *The Battle of Blenheim*, *The Scholar*, *The Well of St. Keyne*, and *Lodore* there is the breath of life, and in the classic *Life of Nelson* there is a charm of prose style that gives it a perennial appeal.

Austen and Scott

I. **Jane Austen, 1775–1817,** performed, for the overextravagance, strained didacticism, and sentimentality of the late eighteenth-century novel essentially the same service that Wordsworth and the other Lake Poets did for poetry — she clarified and refined it; in addition she brought to it the sharp savor of good sense and keen humor. Through her efforts the novel was once more brought back to the purpose of Fielding — of holding up a mirror to nature. Although her field is narrow, it is fruitfully tilled. Her novels of manners, humorous and satiric, present a fascinating picture of life in rural England at the turn of the century. Youngest of the seven children of an English rector at Steventon, in Hampshire, she spent her life quietly there, at Bath, and later in Southampton. She was educated at home, and led a life made up of the same round of country pursuits and pastimes as fill the hours of most of her heroines, whose careers she depicts with such humorous charm. She was never married. She died at the age of forty-one. Her novels have an exact nicety of structure, an exquisite perfection of form, unsurpassed in English fiction. Jane Austen is one English novelist whose reputation has steadily grown.

A. *Pride and Prejudice*, written between October, 1796, and August, 1797, and first published in 1813, is the earliest and the greatest of her novels. It was her second published work. The plot of this novel is one of the most symmetrical and perfectly balanced to be found in fiction. In working out the clash of Pride in Fitzwilliam Darcy with Prejudice in Elizabeth Bennet, Miss Austen wrote a story that proceeds from incitement, step by step, to an outcome absolutely inevitable from the start. Elizabeth Bennet is her most interesting heroine; Mr. Bennet, Mr. Collins, and Lady Catherine de Burgh are among her triumphs of satiric portraiture. *Pride and Prejudice* is one of the great novels of English literature.

B. *Sense and Sensibility*, written as it now stands between November, 1797, and 1798, was in part extracted from an earlier unpublished work in the form of letters, entitled *Elinor and Marianne*. It was first published in 1811. Here from her "tower of irony" she satirizes the excessive sentimentality of the novel of her day, contrasting in Elinor and Marianne Dashwood two sisters, one governed by common sense and restraint, the other by emotion and sensibility. Something of the same exactness of form noted in *Pride and Prejudice* may be observed here, though perhaps with a slightly more artificial arrangement.

C. *Northanger Abbey*, the shortest of her novels, was written during 1798 and published posthumously in 1818. In this novel Miss Austen burlesqued the gothic

romances then at the height of their popularity. The scenes at Bath in this novel are unusually good, but as a whole it falls below the level of *Pride and Prejudice*, *Emma*, and *Mansfield Park*.

D. *Mansfield Park*, the first novel of her later group, written between 1811 and the year of its publication, 1814, is a long and somewhat old-fashioned tale having a biographical and domestic basis not elsewhere employed in Miss Austen's tales. Less exact in structure than most of her works, it nevertheless bears witness to her ability to "see straight and then report accurately" — which Ruskin thinks a rare and difficult feat.

E. *Emma* was written between 1811 and 1816, the year in which it was published. Like *Mansfield Park* it is longer and more loosely put together than the other four. It is generally accorded second place among her works, though some readers prefer it to *Pride and Prejudice*. The novel is in the form of a village chronicle, the type which Bulwer-Lytton later used in *My Novel*, Elizabeth Gaskell in *Cranford*, and Anthony Trollope in the Barsetshire Series, and to which George Eliot gave a rounded completeness in *Middlemarch*. It is leisurely in method, rich in characterization, excellent in humorous observation of manners, and altogether delightful in tone.

F. *Persuasion*, written between 1811 and 1816, was published posthumously in 1818 with *Northanger Abbey*. Though not one of her very best works, it is well done and delightful and shows little falling off in Miss Austen's power as a writer during the years of her failing physical health.

G. Beside the six novels mentioned above Jane Austen left (unpublished) one early novelette in the form of letters, *Lady Susan;* an unfinished manuscript not even divided into chapters, called *The Watsons* (concluded by L. Oulton and published in 1923); and a fragment of twelve chapters, *Sandition*, published in 1925. Her two volumes of *Letters*, published by a nephew long after her death, are numbered among her most delightful works.

II. **Sir Walter Scott, 1771–1832,** first as a poet and later as a novelist, did more to bring the theory of romantic poetry into general recognition and popularity in his own day than any other single writer. Himself descended from heroes of border chivalry and nurtured on border tales and ballads, in his own literary work, first, by translations from German balladry, second, by collections of Scottish border balladry, third, by the composition of stirring ballads of his own, fourth, by the narrating in verse of rousing tales of ancient days, and, fifth, by the recreating and complete development of the historical romance in prose, he won the hosts of English readers to an enthusiastic acceptance of the new inspiration and made for himself a secure place in English letters.

A. Miscellaneous Works.

1. Translations, Critical and Editorial Works. (*a*) *William and Helen*, 1796, a rendering of Bürger's German ballad *Leonore;* (*b*) *Erlking*, 1797, a translation of the famous erlking legend; (*c*) *Götz Von Berlichingen*, 1799, a translation from Gœthe; (*d*) Edition of Dryden, 1808; of Swift, 1814; (*e*) *Life of Napoleon*, 1827; (*f*) *Border Antiquities of England and Scotland*, 1817.
2. Dramatic Works. Scott's dramatic efforts were of minor importance. They include: (*a*) *Halidon Hill*, 1822; (*b*) *MacDuff's Cross*, 1822; (*c*) *The Doom of Devorgil*, 1830; (*d*) *The Tragedy of Auchindrane*, 1830.
3. Narratives. *Tales of a Grandfather*, 1827–1829, brief stories from Scottish history, intended for juvenile readers.

B. Lyrics and Ballads. Scott is of decided importance as a lyric poet, though this phase of his work is most frequently overshadowed by the interest created by his narrative pieces. His genius here, if not abundant, was yet independent and diversified. In *The Lay of the Last Minstrel*, in *The Lady of the Lake*, in *Rokeby*, and in numerous novels, songs of genuine and exquisite lyric beauty abound: *Rosabelle, Albert Græme, Rest, Warrior, Rest, Hail to the Chief, Coronach, Fitzhaver's Song, Brignal Banks, A Weary Lot, Proud Mazie, Allan-a-Dale, County Guy, Love Wakes and Weeps, Waken Lords and Ladies Gay, Bonnie Dundee, Donald Caird, MacGregor's Gathering, Pibroch of Donald Dhu, The Sun upon the Weirdlaw Hill, When*

Israel of the Lord Beloved, Glenfinlas, Young Lochinvar, The Eve of St. John, and *The Gray Brother* are only a few of the best known. Among them are songs of rousing martial music, songs of mournful beauty, songs of rollicking humor, songs of simple lyric charm, and excellent ballads.

C. Verse Narratives. Scott is most generally known in poetry for his long metrical romances or semihistorical tales in verse. This verse is directly inspired by his abounding interest in the feudal past of Scottish chivalry and the border tales and ballads upon which he had been nurtured. From 1805 to 1814 he poured out a stream of these verse stories — they brought him a wealth and popularity unheard of among previous English poets — from the production of which he ceased only when, as he generously confessed, Byron, with a more piquant and provocative subject matter, surpassed him at his own game.

1. *The Lay of the Last Minstrel,* 1805. Beginning with the legend of the goblin page as a nucleus, Scott developed a stirring tale of war and of love, replete with romance, with the witchery of the far away and long ago, and with the sound of drums and trumpet calls both of the old borderers and the more modern man-at-arms. The tune of horn and harp, the clatter of spears, and the clash of mounted men set the tone for Scott's verse music now. Lacking in subtlety, it is nevertheless wonderfully expressive. The poem clearly announced that another strong story-teller in verse had arrived; and since the days of Dryden's *Fables,* England had been without one. From the publication of this poem on to his death he was, with the sole exception of Byron, the most popular writer in England.
2. *Marmion,* 1808, is a less shadowy, a more concrete, and a more melodramatic poem than the *Lay* over which it improves in sureness of touch and in carefully wrought form. Supremely good in its best passages, it nevertheless has a theatrical quality about it — in the dark fate of the girl Constance and in the grim hero Marmion, a man of uncontrolled passion and supreme egoism — recalling the gothic novels of Anne Radcliffe and preparing for the cynical Byronic hero so soon to make his appearance. In the painting both of nature and of war the high-water mark of Scott's poetical power is reached in *Marmion.*
3. *The Lady of the Lake,* 1810, is a romantic story of the lower Highlands of Scotland, depicting the loveliness and grandeur of the Loch Katrine section of the Trossachs with great charm. There is a more continuous and stirring series of incidents than in the earlier poems; and it is today recognized as the most popular, probably because it is the most "uniformly and vividly entertaining" of Scott's poems.
4. *The Vision of Don Roderick,* 1811, founded on a Spanish story, has in its best passages a rousing martial music that atones somewhat for the hasty composition of the work as a whole.
5. *The Bridal of Triermain,* 1813, is a romantic love story of the days of King Arthur, written in a more graceful and subdued fashion than was usual with Scott.
6. *The Lord of the Isles,* 1815. Although concerned with the most inspiring of all military exploits in Scottish history, the Battle of Bannockburn, this poem does not equal *Marmion* for poetic force and stirring movement. In pure historic interest alone the poem would rank high among its author's works.
7. *Rokeby,* 1815, is a poem with little historical authenticity or interest, although involving Cavaliers and Roundheads and depicting the Battle of Marston Moor. There are some fine lyric passages, but as a whole the poem is not a success.
8. *Harold the Dauntless,* 1814, is a fierce tale that proved a complete fiasco.

D. Novels. Scott is known today as a greater novelist than poet. He virtually created the historical novel; and he set the novel in general upon a new course. Together with Jane Austen, the one rounding out and completing the other, he made of the novel during the first quarter of the nineteenth century the full and perfect form that it was. His stories are replete with life and virility. He created characters with a prodigality equalled only by Shakespeare before him and Dickens and Thackeray since. Although his more conventional upper-class figures are often pale and

speak in an unconvincing stilted dialogue, his Scots, his kings and queens, and his peasants are excellent: and the great distinction of his style is to be found in the speech of his peasant folk. His romantic mood is strongly tinged with realism when he is dealing with lowly life. In his employment of the color, movement, and pageantry of the past and in his use and descriptions of natural scene and background he is superb.

1. The First Group of Scott's novels, including nine remarkable works, covers the reign of the English kings, save James II only, from Charles I, 1625, to Scott's own day, the reigns of the first three Georges proving the most interesting to the novelist himself. Into these books the whole essence of the Scotch scene and character has been instilled. Written in the brief space of six years, they present a remarkable example of the high pressure under which he worked.
   (*a*) *Waverley*, 1814, presenting a story of the rising of Bonnie Prince Charlie in 1745, is rich in characterization of Highlander and Lowland Scot, and in romantic scene and episode.
   (*b*) *Guy Mannering*, 1815. The mid-eighteenth century, during the close of the reign of George II and the beginning of that of George III. Two great characters are given — Meg Merrilies and Dominie Sampson. The novel is marked by simple plot and relatively small number of *dramatis personæ*.
   (*c*) *The Antiquary*, 1816, the most nearly contemporary of his Scotch novels, bringing the story up approximately to the year 1800, and one richer in romance than *St. Ronan's Well*, its closest contemporary in point of time depicted.
   (*d*) *The Black Dwarf*, 1816, a story of a converted Timon of the days of Queen Anne, the place being the Lowlands of Scotland, and the year, 1706. In spite of some splendid minor sketches, the novel remains rather tame. Scott is too great an optimist to have made much of the theme here attempted.
   (*e*) *Old Mortality*, 1816, a story of the days of Charles II and after. Here questions of class, of faith, and of politics are continually in the foreground. In the stirring battle scenes of the contest between the cavalry of Claverhouse and the Covenanters at Drumclog (and at the Battle of Bothwell Brig) there is quick movement though little color. But the heroic Covenanters of old Scotland have been immortalized in this novel.
   (*f*) *Rob Roy*, 1818, a story of the time of George I (1714–1727) told with a kaleidoscopic background of Jacobite plots, a family feud, and changing Highland scenery, presents in Rob Roy himself Scott's greatest figure of a Highlander; in Andrew Fairservice and Bailie Nicol Jarvie, two true but widely different types of Lowlander; in Helen MacGregor, a melodramatic Scotch girl; in Rob Roy's wife, as complete a failure in character drawing as Scott ever made, and in a large number of other characters a success that makes of the book his richest novel in number of real character creations.
   (*g*) *The Heart of Midlothian*, 1818, dealing with the period of George II, is Scott's masterpiece: the story of Jeannie Deans and her journey to London in an effort to save her sister Effie, confined in the old Tolbooth prison in Edinburgh awaiting execution for child murder. This is one of the most moving of Scott's tales, and is told with rare insight and beauty.
   (*h*) *The Bride of Lammermoor*, 1819, Scott's greatest love story. He seldom depends mainly upon the love theme for his interest. Here in this tale of Scotland in the days of William and Mary (1700) he presents a love story thrilling in its tragic intensity. Donizetti has used it for his popular opera *Lucia*.
   (*i*) *A Legend of Montrose*, 1819, a story of the reign of Charles I, in the sixteen-forties, though slight in action, is vivid and interesting in its depiction of humors of the camp and table. Scott is most truly romantic in stories that do not go back of this in point of time involved.

2. The Second Group. Having treated the Scotland of the seventeenth and eighteenth centuries in his first group, Scott then turned to England in a second group, going back first to the Middle Ages; then to the days of Elizabeth; and returning finally to the seventeenth century.
   (*a*) *Ivanhoe*, 1820, is the most popular of Scott's novels today. Notwithstanding that many critics have declared its romance to be mainly picturesqueness, contrasts of costume in an age long past, it is, as Watts-Dunton has said, "an immortal mediæval romance," and one of the greatest historical novels in English. The "tang and savor" of his eighteenth-century Scotch novels may be lacking; but in its contrast of Norman and Saxon during the reign of Richard I in the closing years of the twelfth century, in its scenes of Ashby Tournament and of Sherwood Forest, it is one of the most brilliant and stirring of all romantic tales.
   (*b*) *The Monastery*, 1820. This and the two novels that follow, all of the period of Elizabeth, are among his best works judged as historical novels. His history is most authentic when dealing with Elizabeth, James I, and the Commonwealth.
   (*c*) *The Abbot*, 1820, a sequel to *The Monastery*, on which it improves, is a story of the thrilling years 1567–1568 when Elizabeth was but newly crowned and when Mary Queen of Scots, about whom the story centers, was imprisoned at Lochleven Castle. The framework of the story is historically authentic.
   (*d*) *Kenilworth*, 1821, one of the greatest of Scott's English stories, again introduces events of the stirring days of Elizabeth — an important character of the tale. Amy Robsart is one of his best known heroines. The story, however, suffers more than most of his novels from a sense of strain between actual and fictional characters. In use of pageantry and stirring action the novel is eminently successful.
   (*e*) *The Pirate*, 1822, takes its readers to the "storm-swept crag scenery" of the Hebrides, Shetland, and the Orkney Islands, in a story of the days of William III (1700). The weird figure of Norma is unforgettable.
   (*f*) *The Fortunes of Nigel*, 1822, judged from the historical standpoint alone, is one of the finest of his novels, containing in the figure of James I Scott's masterpiece in historical portraiture.
   (*g*) *Peveril of the Peak*, 1823, is a novel of the days of Charles II, the year being 1678, and the scenes those of Derbyshire, the Isle of Man, and London.

3. In his Third Group of novels Scott added the continent as a background, and produced a wonderfully rich and varied group of novels with scenes laid in France, England, Scotland, India, and the Holy Land.
   (*a*) *Quentin Durward*, 1823. In this brilliant novel of the days of Edward IV (1468) and Louis XI, Scott turned to a new theme and showed his ability to use French history. This story of a Scottish archer at the French court and his adventures in gaining the lovely Isabelle of Croye for his bride took France by storm and led to the work of Scott's great imitators in France, Italy, and Russia. It is one of Scott's most brilliant novels.
   (*b*) *St. Ronan's Well*, 1824. Here, in chronicling the life and speech of a small watering place, he returns to Scotch and English society of his own youth about the years 1800–1812 in the reign of George III.
   (*c*) *Redgauntlet*, 1824, shows Scott's one attempt at something approaching the epistolary novel of Richardson, as *St. Ronan's Well* has approximated the field of Jane Austen. In this story of the early reign of George II (1763), there is a blending of the autobiographical, the historical, and the purely romantic.
   (*d*) *The Betrothed*, 1825, marks a return to the Norman-Saxon cycle of *Ivanhoe:* the period of Henry II, 1154–1189. The romance of Border warfare is again employed in a moving tale.
   (*e*) *The Talisman*, 1825, continues the cycle of *Ivanhoe* and *The Betrothed* in a story showing Scott's enthusiasm for the more heroic side of the Crusades.

Richard I (1189–1199), Henry's successor, is here developed from the earlier and slighter sketch and in the episodes of the Third Crusade a striking portrait of Saladin is introduced.

(*f*) *Woodstock*, 1826, a story of the England of the Revolution — or of the Commonwealth, 1652, just after the battle of Worcester, is thinner in romance than most of his stories. The gothic element delights young readers, but the romance that is much more than picturesqueness is lacking here.

(*g*) *The Two Drovers*, 1827, is a swiftly moving, simply told tale of Perthshire and Cumberland in the days of George III (1795). Robin Oig MacCombish is a fine representative of Scott's Highlanders. Together with the stories that immediately followed it was called *Chronicles of the Canongate.*

(*h*) *The Highland Widow*, 1827, is a tragic tale of Scotland in the days of George III (1775), introducing in Hamish Bean MacTavish another study of a Highlander who, if not typical, is nevertheless a true Gael.

(*i*) *The Surgeon's Daughter*, 1827, again returns to Scott's favorite period, the mid-eighteenth century, the reigns of George II and George III. Here Scott added India as a background for his story, the greater part of which occurs there in 1780.

(*j*) *The Fair Maid of Perth*, 1828, is a tale of the time of Henry IV of England and Robert III of Scotland, the opening years of the fifteenth century (1402). The novel is thoroughly Scotch in scene and character.

(*k*) *Anne of Geierstein*, 1829, is, like *Quentin Durward*, a powerful story from French history, in the time of the English king, Edward IV (1474). The secret brotherhood element is an interesting innovation here.

(*l*) *Count Robert of Paris*, 1831, is a story of the First Crusade in 1096 during the days of William Rufus. Here Scott goes farther back into history than in any of his other novels.

(*m*) *Castle Dangerous*, 1831, Scott's last novel, written in illness just before his death, turns to the period of Edward I (1306), and to an episode in the struggle then going on between Edward and Robert Bruce for the Scotch crown. This is not to be classed with Scott's best novels.

The Romantic Essayists

I. The Further Development of Periodical Literature. The periodicals mentioned under the names of Addison, Steele, and Johnson were circumscribed by the conventions of classisicm. Those that followed later in the century, like the famous *Gentleman's Magazine*, 1731, and Johnson's *Rambler*, 1750, were also limited to particular groups, often catering to political parties and failing to attract the pens of the greatest writers. While the newspaper rapidly developed to great power, the periodical had remained in a rudimentary and rather insignificant state. But with the nineteenth century the magazine came into its own, rising to such importance as a medium of literary expression that no writer ignored it and the very greatest used it. To the later magazine, then, is due in large measure the development of the modern essay and the preservation of many names in nineteenth-century English literature.

(*a*) *Weekly Register*, 1800, a magazine established by William Cobbett, set the example of "hammer-and-tongs treatment of political and economic subjects."

(*b*) *Edinburgh Review*, 1802, first of the great reviews, founded by Sidney Smith and Francis Jeffrey, also belonged to the controversial and pugnacious type of review. In politics the *Review* leaned to the Whigs; in literary criticism, it was orthodox. The critical reviews of Jeffrey exerted a great influence in the formation of literary standards and taste. The golden age of the review arrived with it.

(*c*) *Quarterly Review*, 1809, a Tory publication opposing the *Edinburgh Review*, numbered among its contributors Gifford, Southey, and Lockhart, the last being editor from 1826 to 1852.

(*d*) *Blackwood's Magazine*, 1817, under the editorship of John Wilson, "Christopher North."

(*e*) *London Magazine*, 1817, with Lamb, Hazlitt, De Quincey as contributors.
(*f*) *Frasier's Magazine*, 1830, contributed to by Carlyle, encouraged all forms of literature and contributed largely to the development of the modern and versatile essay.

II. The Essayists.

A. Charles Lamb, 1775–1834, earned his bread as a clerk in the East India House for thirty-three years, until he was pensioned in 1825; his joy was in books and his friends. Lamb wrote for the pleasure of writing; the fact helps to explain the uniqueness of the man, the quaint and leisurely charm of his style, and the delightful autobiographical element so evident in his familiar essays. A student of sixteenth- and seventeenth-century literature, Lamb turned first in that direction. Two unsuccessful plays, *John Woodvil*, and *Mr. H—* were followed by *Tales from Shakespeare*, 1807, (the comedies being written by Mary), which remain among the best juvenile classics, and *Specimens of English Dramatic Poets*, 1808, in which he made an important contribution to critical literature. But the *Essays of Elia*, 1823, and *Last Essays of Elia*, 1833, give Lamb his sure hold upon literary life. Note even the whimsical titles of the following typical essays: *The Two Races of Men*, borrowers and lenders; *A Chapter on Ears*, in which he smiles at his lack of a musical ear; *Imperfect Sympathies*, especially his own with Scotchmen; *The Superannuated Man*, he hardly knows what to do with himself when pensioned; *Mrs. Battle's Opinions on Whist; A Complaint of the Decay of Beggars;* and the *Dissertation on Roast Pig. Dream Children* should be mentioned as the finest expression of his gentle pathos.

B. William Hazlitt, 1778–1830, was a writer of varied interests. His love and knowledge of the stage, his study of painting, and his enthusiasm for Elizabethan literature enhanced his critical work and enlivened his informal essays. He was a pioneer in theatrical criticism, daring to say what he thought and able to say it forcibly. As with his fellow journalists and essayists, Hazlitt is most interesting when he is writing out of his experiences and his own reactions. His most important criticisms are: *Characters of Shakespeare's Plays*, 1817; *Lectures on the English Poets*, 1818; *Lectures on English Comic Writers*, 1819; *Lectures on Dramatic Literature of the Reign of Elizabeth*, 1821; and *The Spirit of the Age*, 1825, a fearless criticism of his contemporaries. *The Round Table*, 1817, and *Table Talk*, 1821, are largely made up of informal essays. The following have been suggested as typical and among the best of his essays: *My First Acquaintance with Poets, On Going a Journey, The Feeling of Immortality in Youth, On Reading Old Books, On Reading New Books, Of Persons One Would Wish to Have Seen, On the Fear of Death, On Disagreeable People, On Taste, On Familiar Style, The Sick Chamber, The Fight.*

C. Thomas De Quincey, 1785–1859, like Hazlitt and Lamb, owes his fame to the newspapers and periodicals of his day. The *London Magazine* published both *Essays of Elia* and the famous *Confessions*. After 1825, however, most of his writings were published in *Blackwood's*. Journalism even of the early nineteenth century had its penalty, namely, oblivion for most that was printed; much of De Quincey was of temporary interest, but he left enough to rank him high in an age of great poets and prose writers. De Quincey attempted a new theory of prose, adapting to it some of the imaginative and emotional qualities of poetry; he wished to write "impassioned prose," a prose more musical and more connotative in the use of words. His writing often has an imaginative splendor, a gorgeousness of imagery, rarely surpassed in prose or poetry. The best selections from De Quincey are: *Confessions of an English Opium Eater*, 1821, its sequel, *Suspiria de Profundis*, and *The English Mail Coach. Our Ladies of Sorrow*, the first of the *Suspiria*, is ranked among the masterpieces of prose. His *Flight of a Tartar Tribe* and *Murder as one of the Fine Arts* are also memorable.

D. Leigh Hunt, 1784–1859, the chief "doctor" of the "Cockney School," was born in London and educated at Christ's Hospital; he was also a popular journalist, turning out innumerable criticisms, reviews, essays, and some verse. He was the founder and editor of the *Examiner*, 1808. His prose was written in a chatty and somewhat flowery style; his poetry is elegant rather than forceful. Chief poems:

The Story of Rimini, 1816, his longest poem written while he was in prison, and *Abou Ben Adhem*, his most popular poem. Chief prose: *Lord Byron and Some of His Contemporaries*, 1828; *Imagination and Fancy*, 1844; *Wit and Humour*, 1846; *Wishing Cap Papers, or Men, Women, and Books*, 1847; *A Jar of Honey from Mount Hybla*, 1847; *Autobiography*, 1850.

E. Walter Savage Landor, 1775–1864, was distinguished in prose as well as in poetry, in both forms standing out as a classicist. His six volumes of *Imaginary Conversations*, published from 1824 to 1853, bring together many of the world's greatest characters who speak from their respective viewpoints on various questions of life, death, happiness, etc. *Citation and Examination of William Shakespeare*, 1834, is critical. *Pericles and Aspasia*, 1836, is a portrayal of the Golden Age of Greek art and literature, written in the form of letters and conversations. The *Pentameron*, 1837, carries the reader before Petrarch and Boccacio, who converse on the early Renaissance in Italy.

The Later Romanticists

I. George Noel Gordon, Lord Byron, 1788–1824. Wordsworth and Coleridge, born in the 1770s, as young men were profoundly and sympathetically stirred by the French Revolution and were inclined to radicalism for a short while. Later, they became decidedly conservative, Wordsworth especially. Byron and Shelley, born just at the time of the revolutionary outbreak in France, grew up to be apostles of revolt and anarchy.

Byron has always been more popular on the continent than among English-speaking readers. More than any other English poet he stands for arrogant though melancholy pride and despair, and for revolt against the conventions of society — characteristics now known as "Byronic," but general in Europe following the collapse of the French Revolution. He was a masterly teller of tales; a magnificent descriptive poet, painting the wilder manifestations of the grandeur of nature — the storm, the mountain, the sea; a keen wit, a daring satirist, and a biting critic of society and of the weaknesses of human nature in general.

Byron's own weaknesses as a poet are affectation, frequent lack of sincerity, a wearied self-sophistication, a carelessness of form, and — at times — a lack of intellectual power. At his best he is a poet of varied beauty, breath-taking in the sweep and rush of his stanzas, exalted in his impassioned vitality.

Byron's literary works are numerous and varied, though each is unmistakably tinged with the romantic and egoistic personality of its creator.

A. Early Period, 1807–1812. Poems written while he was at Trinity College, Cambridge, and while he was for two years traveling in Spain, Greece, and the Levant.

1. *Hours of Idleness*, 1807, juvenile poems written and published while he was yet an undergraduate. The collection shows relatively little promise, and was severely criticized in the *Edinburgh Review*. Stung by this adverse reception of his work, Byron set to work upon a satiric reply, which he gave in his second published work.
2. *English Bards and Scotch Reviewers*, 1809, is a satiric poem after the manner of Dryden and Pope, modeled on the latter's *Dunciad*. Weak criticism but undeniable powers of malicious statement in witty epigram are the noticeable features of the work. Fortunately his wounded feeling did not last long, and he later made friends with most of the bards and reviewers who had fallen beneath the strokes of his bludgeon in the poem.
3. *Childe Harold's Pilgrimage*, Cantos I and II, 1812, brought Byron sudden fame. The British public exhausted seven editions in five weeks. The result of Byron's foreign tour, 1809–1811, this poem contains genuinely emotional descriptions of his visits to shrines of the Old World — Athens, the island of Odysseus, and the island of Sappho, as well as to Portugal, Spain, and the Mediterranean. Here the "Byronic hero" first emerges. The poet represents

himself as world-weary, disillusioned, and hardened from youthful dissipations; he is sentimental, brooding, and pleasantly miserable. The Spenserian stanza proves an excellent vehicle for a romantic pilgrimage with a romantic hero.

B. Period of the Romantic Tales in Verse, 1813–1816. This period includes the work of four years while Byron was the idol of London society, the time of his marriage and of his separation from Lady Byron, and ends in his leaving England in disgrace, never to return. All the stories of this period are brilliant variations played upon the same theme; each uses Byron himself as the hero under but a thin disguise. By the use of piquant melodrama of crime and dark and lawless passion in the Orient, Byron spurred the jaded appetite of the English reader and turned him from the border romances of Scott to the narrower but more intense material of his own peculiar, romantic field.

1. *The Giaour*, 1813, is said to have been suggested by his rescue of a young Athenian girl, who as a result of a fatal amour with a Frank, was being cast into the sea sewed up in a sack. The plots of all these romances are somewhat similar. Like the brilliant showy poems that immediately followed, this one displays a lively command of words, coupled with a pleasant rhythmic flow and a decided sense of melody. Effective passages abound, but a sense of melodrama makes the romances lurid in their successive presentation of the vengeful, lonely hero, "the wandering outlaw of his own dark mind."
2. *The Bride of Abydos*, 1813. Here the dark theme of incestuous love is suggested and then narrowly avoided.
3. *The Corsair*, 1812. So popular was this type of poem by Byron that 14,000 copies of *The Corsair* were sold in one day.
4. *Lara*, 1814. A sequel to *The Corsair*.
5. *Hebrew Melodies*, 1815. The best of these are marked by force and genuine music; all are interesting as showing Byron's early familiarity with the Old Testament, but they make only a slight contribution to the reputation of their author.
6. *The Siege of Corinth*, 1816. Against the background of the famous siege of this city taken by the Turks from Menotte, Byron tells the tale of Alp, the renegade leader of the Turks, who, in love with the daughter of the city's governor, attempts in vain to save her, and then dies himself. The poem has many vigorous passages, but it is weak in its ending and as a whole is not a successful work.
7. *Parisina*, 1816, is a poem of simpler style, more tragic theme, more dignity, sincerer passion, and more restrained beauty than the others of this group. The trial scene is well done, and the ending here is effective.

C. Works Written in Exile while at the maturity of his romantic genius, 1816–1818. Byron for a time traveled on the continent, and then settled in Venice, living there a life not far removed from debauchery. In Switzerland he was for some months with the Shelleys; their intimacy was afterward continued in Italy.

1. *Childe Harold*, Canto III, 1816; Canto IV, 1818. These later cantos are an improvement over the earlier ones. He becomes more frankly personal and reaches deeper tones and greater human interest with a more profound insight into external nature. His rebellious attitude toward society has become intensified; the descriptive narrative verse has grown more lavish and more glowingly beautiful.
2. *The Prisoner of Chillon*, 1816, is a beautiful and dignified poem on a deeply tragic theme created in a mood of "elegiac tenderness," and with definite touches of symbolism delicate and effective. The accompanying *Sonnet on Chillon* is also resonantly beautiful, one of the most successful of his shorter pieces.
3. *The Dream*, 1816, a poem against Lady Byron.
4. *Stanzas to Augusta*, 1816.
5. *Manfred*, 1817, was Byron's first great drama of revolt, a poem which profoundly shocked the English public and (together with *Cain*) earned Byron the title of founder of the "Satanic School" of poetry. Manfred, a modern Titan, represents

the unconquerable steadfastness of one lonely soul conscious of his own superiority, and refusing to bow down to false gods, at the dictates of those who persecute him.

6. *Lament for Tasso*, 1817, a shorter piece of real strength and sincerity.

D. The Closing Years. A period of satire and drama, 1819–1824. In 1819, Byron moved to Ravenna to be near the Countess Guiccioli; in 1821 they moved to Pisa. In Italy he had been interested in the cause of Italian freedom, and had assisted the Carbonari. Appealed to by the Greek revolutionists in 1823, in their struggles against the Turks, Byron unselfishly responded, went to their aid with enthusiasm, and while drilling troops for them at Missolonghi was stricken with fever. He died there at the age of thirty-six.

1. Serio-comic Narratives.
   (*a*) *Beppo*, 1817, a sort of brilliant prelude to *Don Juan*, a Venetian story, and the first of his satires of social life — his true satiric field. Though slight in aim, the poem is one of courtly ease of manner and is successful; it is particularly effective in its incisive side strokes. Here he first adopts *ottava rima*.
   (*b*) *Mazeppa*, 1819, a return to the earlier style of the romances, among which it is particularly successful — a glowing poem of swift action and romantic episodes. The headlong ride of the Cossack soldier across the Russian steppes, the howling of the wolves, the fever faint of the victim, are unusually graphic and convincing. This is one of the best known and most readable of his poems.
   (*c*) *Don Juan*, 1819; 1821–1823. This poem in sixteen cantos more completely represents its author than anything else from his pen; it is one of the bitterest poems in English literature. Telling the story of young Don Juan, grandee of Seville, exiled at sixteen after his amour with Donna Julia, Byron follows him through shipwreck and a subsequent love affair with Haidee on an Ægean isle, his adventures in a Turkish harem after having been sold as a slave and introduced into the seraglio disguised as a woman; his adventures in the Russian army and his affair with the Empress Catherine; his diplomatic mission from Russia to England; and a subsequent amatory adventure there at the country home of an English aristocrat. In this mad but intoxicating poem Byron displays to the full his power as a creative poet.
   (*d*) *The Island*, 1822, a poem chiefly of high romance in spite of its serio-comic touches. This love story of the tropics shows the still youthful enthusiasm of Byron; Torquil and Neuba are to him real figures of romance.
2. Satire.
   (*a*) *The Vision of Judgment*, 1821, a mocking poem in *ottava rima*, interesting as a witty travesty on Southey's panegyric by the same name, recording the enthusiastic reception in heaven of George III; Byron is interested in the King's difficulties in getting in. The poem is known as a great literary parody and scathing satire.
   (*b*) *The Age of Bronze*, 1822.
3. Tragic Drama. Here Byron makes an attempt to break away from the dominant Elizabethan type reigning in English tragedy, and builds up his drama according to the neoclassic idea of Racine and Alfieri. But he has little architectural imagination, and his plays are never successful as a whole.
   (*a*) *Marino Faliero*, 1820, a Venetian drama, strictly adhering to the unities and the classic form but unsuccessful as a play.
   (*b*) *Sardanapalus*, 1821, a play of ancient Persia, striking in theme and grand in many of its poetic passages.
   (*c*) *The Two Foscari*, 1821, another Venetian play, and like the earlier one, unsuccessful.
   (*d*) *Werner*, 1822, an adaptation from Harriet Lee's *The German's Tale*, a domestic drama and the only stage success among his plays — though having little merit either in style or plan.

(*e*) *The Deformed Transformed*, 1821, a fragment interesting because of its intensely bitter personal first act and its occasional fine passages.

4. Dramatic Mysteries.
   (*a*) *Heaven and Earth*, 1821, a dramatic dream, sometimes graphic and arresting, of the world before the flood.
   (*b*) *Cain*, 1822. In the earlier *Manfred*, Byron had pictured a figure of passive resistance. Here a more aggressive figure is shown. Cain who, maddened by a deep sense of injustice, overthrows Abel's offering to an unjust God and kills him, is here made a heroic figure of the romantic rebel. This is the author's "highest contribution to the metaphysical poetry of the century."

II. Percy Bysshe Shelley, 1792–1822. Shelley was both poet and philosopher. As a poet he was the great lyric singer of English literature. As a philosopher he was in many ways a dreamer but one of a noble sort; his passionate belief in the innate nobility of mankind and in the power of love to rule the world is no unworthy vision. That he should have caused so much suffering for himself and those who loved him by his attempts to live according to his beliefs was but the tragedy of the spirit "ahead of his times" rather than that of the atheistic monster whom some of Shelley's contemporaries felt him to be. Moreover, there was more iron in the soul of this lyric singer than one would be led to believe by Arnold's characterization of him as "a beautiful and ineffectual angel, beating in the void his luminous wings in vain."

A. Works written in England between 1810 and 1818.

1. Prose Romances.
   (*a*) *Zastrozzi*, 1810, written while he was at Eton, largely an incoherent mass of sentimental ideas, showing little promise of the future Shelley.
   (*b*) *St. Irvyne; or The Rosicrucian*, 1811, like *Zastrozzi*, one of the worst novels of the "terror" class still popular in the early years of the century, and one of its author's feeblest works. It was composed under the influence of Godwin's *St. Leon* and is interesting as marking Shelley's first link with Godwin.

2. Prose Tracts.
   (*a*) *The Necessity of Atheism*, 1811, a two-page prose tract largely drawn from Hume's and other writers' arguments against the existence of a Deity.
   (*b*) *An Address to the Irish People*, 1812, a pamphlet distributed by Shelley and Harriet in the streets of Dublin, aimed at rousing the Irish to a realization of their real condition and at setting forth not only the things necessary to be done, but the spirit in which the revolution was to be accomplished.
   (*c*) *A Refutation of Deism*, 1814. All forms of theistic belief are attacked in this dialogue between Eusebes and Theosophus. Shelley in later life proudly claimed the title of atheist.

3. Early Poems.
   (*a*) *Queen Mab*, 1813. Shelley believed passionately in the perfectibility of man. But he declared, "I am a devoted enemy to religious, political, and domestic oppression." Hence he wrote this poem setting forth his revolutionary doctrines and sent it to those whom he wished to influence. The poem had the notoriety of any such work looked upon as a great scandal, and profoundly injured the reputation of the young poet. Judged as a work of art, though it contains lines both sonorous and fervid, it has little real value, being both immature and chaotic.
   (*b*) *Alastor, or The Spirit of Solitude*, 1816, Shelley's first serious poetic work and the first in which the true genius of the poet is clearly discernible. In majestic blank verse, tremulous with lyric music, and suffused with noble emotion, he paints a series of pictures of forest, river, and mountain as the poet vainly seeking ideal loveliness incarnate pursues his search throughout the universe. Here he sets forth the "Nemesis" of solitary souls, and chooses as title for the poem "Alastor," the Greek name for a demon who drives its victims into desert places. The poem has distinct autobiographical value.
   (*c*) *Hymn to Intellectual Beauty* and *Hymn to Mount Blanc*, 1816. In the first

of these two hymns Shelley gives a perfect expression of the platonic idea of beauty while acknowledging the truth that the complete realization of perfect beauty incarnate is impossible. The essential thought of Shelley's creed, beautifully set forth here, "was that the universe is penetrated, vitalized, made real by a spirit, which he sometimes called the spirit of nature, but which is always conceived as more than Life, as that which gives its actuality to Life, and lastly as Love and Beauty." The second of the two is one of Shelley's nature poems written after his tour of Switzerland.

(*d*) *The Revolt of Islam, or Laon and Cythna*, 1817, a wildly romantic, glowingly beautiful poem, important among Shelley's revolutionary works. As a romance of revolution, an allegory in Spenserian stanza, attacking marriage, religion, kingcraft, and statecraft, and holding up a hope for the regeneration of mankind, it has undeniably great passages, but in final effect is blurred and indistinct. In the hero, Laon, Shelley represents himself in idealized form; the poem celebrates Love, "as the sole law which should govern the modern world" — he says.

B. Works written in exile between 1818 and 1822.

1. Dramas.

(*a*) *Prometheus Unbound*, 1819, is a lyrical drama which stands not only at the head of his revolutionary works but as the most superb and characteristic of all his longer poems. He uses the old myth to recount the story of man's struggles for political and religious liberty. Æschylus had seen Prometheus set free through stern submission to inexorable law; Shelley sees mankind freed through the downfall of the old order of civilization and the loosing of all bonds of restraint. Here Prometheus, representing mankind, the human spirit, just and noble but chained by Tyranny, or Jove, the personification of human institutions, still endures with an unconquerable will. Asia, beloved of Prometheus, is the spirit of love in nature; and when finally Demorgorgon, or Necessity, who has been brooding in the Abyss of Time until the Car of the Hours arrives, overthrows Jove (Tyranny) and releases Mankind (Prometheus), the latter is united with her, and the golden age of mankind wedded to love in nature begins. Romantic as may be his solution for mankind's tragic problems, readers value this poem for its wonderfully ethereal music, its exquisite imagery, and its fresh and youthful enthusiasm.

(*b*) *The Cenci*, 1819, founded upon a morbid and famous Italian story, is a very powerful tragedy, somewhat after the fashion of *Macbeth*, and the most realistic of all his works. In Beatrice Cenci Shelley drew his most human character. Many critics consider this drama the greatest English tragedy since Shakespeare.

(*c*) *Hellas*, 1821, like *Prometheus Unbound*, is a lyrical drama of philosophical leaning.

(*d*) *Charles the First*, 1822, a fragment.

2. Lyrics. His lyrics, too numerous to mention in detail, contain the following poems known throughout the English-speaking world:

(*a*) *Lines Written among the Euganean Hills*, and *Stanzas Written in Dejection near Naples*, both of 1818, beautiful lyrics of the early Italian residence.

(*b*) *Ode to the West Wind*, 1819, showing Shelley's lyric gift at its highest.

(*c*) *Ode to Liberty*, 1820, together with the *Ode to Naples*, added a new lyric form to English verse.

(*d*) *The Sensitive Plant*, 1820, a beautiful lyrical narrative.

(*e*) *The Cloud*, 1820, one of his most exquisite lyrics, notable for the way in which Shelley succeeds in identifying himself with forces of nature. His frequently mentioned myth-making power is plainly discernible here, as it is in *Ode to the West Wind*.

(*f*) *Ode to a Skylark*, 1820, probably the most popular of all Shelley's poems.

(*g*) *To Night*, 1821, exquisite in its lyric movement and its imagery.

(*h*) *Triumph of Life*, 1822, Shelley's last great poem, a fragment lofty in tone,

sonorous in music, splendid in imaginative intensity, written in *terza rima*, which breaks off with the profound or significant query, "Then what is Life? I cried."

3. Satires.
   (*a*) *Peter Bell the Third*, 1819, although not particularly successful nor of a high order of humor, is suggestive as showing with what interest Shelley, in exile, watched development of events in England.
   (*b*) *Swellfoot the Tyrant*, 1820, like its predecessor, shows the sober interest of Shelley in English political moves.
4. Poems on Personal Friends or Acquaintances.
   (*a*) *Julian and Maddalo*, 1818, written as the result of a visit to Byron at Venice, has been called by Rossetti the most perfect specimen in English of the "poetical treatment of ordinary things." Beautiful word paintings and interesting pictures of personalities abound.
   (*b*) *Letter to Maria Gisborne*, 1820, is, like the former, interesting for its treatment of ordinary, familiar things, and for its pictures of English friends.
   (*c*) *Epipsychidion*, 1821. This "little poem of the soul" written to an Italian woman, the Countess Emilia Viviani, the victim of parental tyranny, is among Shelley's least intelligible poems to those unfamiliar with Dante's *La Vita Nuova*, or better yet, Plato's *Symposium;* it is a queer mixture of platonic and passionate love.
   (*d*) *Adonais*, 1821, an elegy written after the death of Keats, is one of the supremely great elegies in the English language. It is a poem in Spenserian stanza, having some pastoral associations, and in its sustained and even beauty is among the loveliest of all the poems of Shelley.
   (*e*) *With a Guitar to Jane*, 1822, written to his friend, Mrs. Jane Williams, is a lyric poem of some excellence.
5. Prose Posthumously Published.
   (*a*) *The Defence of Poetry*, 1840, to the writing of which Shelley was stimulated by his friend Peacock's *The Four Ages of Poetry*, contains some of his finest prose writing; here he sets forth in impassioned terms his theory of the art of poetry, and his high ideal of every poet's duty toward his art.
   (*b*) *Letters*, 1840, 1845, 1850, etc.
   (*c*) Other prose works of Shelley include the unfinished essays *On a Future State*, *On Christianity*, *On the Punishment of Death*, and the scattered and fragmentary *Speculations on Metaphysics*.

III. John Keats, 1795–1821. No English poet ever was more whole-heartedly devoted to the poetic art than Keats. Although the spirit that animates his work is in unconscious harmony with that of the other great poets of the romantic period, he was in form and method decidedly original and differed from the others in striking fashion. The mediævalism that interested Scott; the romantic revolt, the proud despair, and the oriental note of Byron; the passion for liberty and the poetic idealism of Shelley; and the world of supernatural and psychological wonders of Coleridge are in him displaced either by the rich and sensuous beauty of a mediævalism all his own or a pure, perfect beauty inspired by the ancient Greek world. Nor does he in his nature poetry search for hidden spiritual meanings in Wordsworth's fashion; nor with Shelley identify himself with the forces of nature, idealizing her and endowing her with the magic beauty of his own wild fancy; nor yet again with Byron make the voice of nature utter the cry of his own struggling heart; rather he felt most keenly the marvelously rich and sensuous beauty of nature and delighted in revealing it to the eyes of all. His works were published in three small volumes during the last four years of his life; all his works with the exception of some figurative poems published posthumously, are included in these.

A. *Poems by John Keats*, 1817, a volume containing only a very vague hint indeed of the poetry that was to come later. The most worth-while poems of the volume are:
   1. *Imitation of Spenser*, Keats' earliest poem, in imitation of Spenser's eighteenth-

century followers rather than of the master poet himself. The verses are melodious and correct but rise little above mediocrity.

2. *Sleep and Poetry*, an immature piece, containing his attack upon the neoclassic school of poetry. This is probably the latest poem in the volume and is the most personal; it is an interesting attempt to write successful enjambed heroic couplets. The poem contains at least one famous passage, declaring in militant terms the full emancipation of the theory and practice of the poetic art.
3. *On First Looking into Chapman's Homer*, the first poem in which Keats proved his genius. It is one of the best known sonnets in the language.
4. Other early poems: *On Death, To Hope, Ode to Apollo, To Byron, To Chatterton.*

B. *Endymion*, 1818, a somewhat nebulous poetic romance in four books, written in smooth, flowing heroic couplets, and abounding in beautiful and sumptuous imagery. The story, that of the young shepherd beloved by the Moon Goddess, opens with striking lines stating in unforgettable loveliness the very heart of Keats's poetic creed. In various scattered passages, also, notably in the "Hymn to Pan," the poem is richly beautiful; but as a whole it is too chaotic and overloaded with decoration. Keats was under no illusions as to the merits and defects of the poem. He merely attempts to suggest his own conception of the beauty underlying Greek mythology. Yet the harsh attack upon the poem made by John Wilson Croker in the *Quarterly Review*, which in turn partly occasioned Shelley's *Adonais*, is one of the most famous examples of the type of criticism popular at this period.

C. *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*, 1820, is Keats's one successful volume. It is concerned with but two subjects: mediæval romance and Greek mythology.

1. *Lamia*, a poem in rimed heroics, the most suggestive of the longer poems in the volume, in one sense fused his two subjects, since it is based on a Greek legend, pictures Greek life, uses Hellenic elements, which here come close to the mediæval, and makes use of scenes both of wonder and of witchcraft, scenes which pulse with a vehement passion.
2. *Isabella* retells a mediæval legend, familiar to readers of Boccaccio, in a poem of charm and power.
3. *The Eve of St. Agnes* is the most perfect of the mediæval poems of Keats — an exquisitely handled tale of superstition and mystery, in which the true spirit of mediæval romance lives again. The richness of his decorative sense, his sumptuous love of color, his melodious grace are here seen at their best.
4. *Ode to a Nightingale*, inspired by a mood of the poet's own mind, his intense pain over his earthly shortcomings and limitations, is one of the permanent glories of English literature. By many lovers of Keats this is considered his best poem. Here may be seen in beautiful fashion some of his most characteristic qualities: his languorous melancholy, his love of the sensuously beautiful, his pagan joy in nature, his essential individualism.
5. *Ode on a Grecian Urn* is a finely conceived poem of rare poetic value, fusing perfectly the romantic spirit with that of pagan Greece.
6. *Ode to Psyche*, a swiftly moving, musical ode of beautiful imagery.
7. *Eve of St. Mark's*, a fragmentary poem in four-foot ballad meter built up about another mediæval superstition and presenting with wonderful vividness and charm two pictures — one out of doors, the city streets on a Sabbath morning in the early spring; one indoors, the girl reading by the fireside in her quaint little chamber. The poem breaks off before the story is actually begun, but in the feeling and method of the two pictures presented, especially the latter, Keats anticipates the later Pre-Raphaelite school.
8. *Ode to Indolence*, one of his weaker and more uneven poems.
9. *To Autumn*, most perfect in execution of his odes, as it is his finest poem of nature, is a picture which in mellowness, warmth, rich fruitfulness, and gentle melancholy mixed with content perfectly suggests the season to which it is addressed.
10. *Ode on Melancholy*, a fragmentary poem, magnificent in imagery and style,

utters a passionate cry from his overwhelming sense of the inevitable loss of beauty.

11. *Hyperion*, a fragment in blank verse, of elemental grandeur, showing the effect of Milton's late influence on Keats, and giving undeniable promise of future growth. The poem was to have been an epic in ten books, on the Titanomachia or the struggle of the earlier Titan dynasty of Greek gods with the later Olympian dynasty, and, in particular, the episode of Apollo's victory and succession over the sun-god Hyperion. Keats feels the charm of Greek thought and sees the Greek world with truth of vision; he never writes of Greek things in a Greek manner. Instead, with a firm grasp of the vital meaning of the Hellenic idea, he writes in his own rich, sumptuous, decorated English style. The result here, though fragmentary, is one of the grand poems of our language.

D. *Fugitive Poems*, of which there is a larger number than were published in any of Keats's three volumes, including only a few fine works among many poems of doubtful value. Among the best of them are:

1. *On Seeing the Elgin Marbles*, 1816.
2. *Stanzas*: "In a drear-nighted December," 1818.
3. *La Belle Dame sans Merci*, 1819, certainly one of the masterpieces of Keats's verse, a ballad poem not so much telling a story as shadowing forth the wasting effects of a love that — either through fate or wrong choice — has become a curse rather than a blessing.
4. *When I Have Fears that I May Cease to Be*, 1819.
5. *Bright Star, Would I were Steadfast as Thou Art;* 1820, last poem.

IV. Later Minor Romanticists. (1) Leigh Hunt (see page 204). (2) Walter Savage Landor (see page 206). (3) Thomas Campbell, 1777–1844, wrote patriotic lyrics, *Ye Mariners of England*, *The Battle of the Baltic*, and *Hohenlinden*, and a longer poem, classic in type, *The Pleasures of Hope*, 1799. (4) Thomas Moore, 1779–1845, friend and biographer of Byron, popular for his highly artificial and florid oriental tale, *Lalla Rookh*, 1817, still deserves attention for his *Irish Melodies*, 1807 and the years following, almost perfect songs of Ireland's woes and past glories. (5) Thomas Hood, 1799–1845, anticipated the great humanitarians of the Victorian Age in poems like *The Song of the Shirt* and *The Bridge of Sighs*. (6) Charles Wolfe, 1791–1823, wrote one interesting poem, *The Burial of Sir John Moore*. (7) Thomas Love Peacock, 1785–1866, novelist, dramatist, essayist, was the author of many lyrics; see *The Friar's Song* and *The War-Song of Dinas Vawr*. (8) George Darley, 1795–1846, is best represented in lyrics, as *The Call of the Morning*, *Prayer at Burial*, and *The Fallen Star*. (9) Hartley Coleridge, 1796–1849, is largely a poet of unfulfilled promise; see *Sonnets*, IX, XI, XXII, XXIII. (10) Thomas Lovell Beddoes, 1803–1849, author of plays, the best of which is *Death's Jest Book*, and lyrics; see *Dirge* and *Dream-Pedlary*.

THE VICTORIAN AGE, 1832–1885

General

Background. The influence of the French Revolution did not pass quickly; indeed, with the Reform Bill of 1832 the idea of democracy was given its largest practical application. For once and for all time personal government yielded to the complete rule of the House of Commons, an elected body. Other measures of reform followed until political democracy was a fact. The social history of the age is not so easily summarized. Negro slavery was abolished in 1833; but the industrial slavery of men, women, and children increased with the advance of wealth. Sharp class struggles were waged until altruistic thinkers, especially authors, came to the rescue of the wronged and suffering laborers.

The very advancement in invention and science contributed largely to the factory system and the general social injustice. The faults, however, cannot obscure the re-

markable progress made in science. Investigation and experimentation were carried into every field; the application of science to living revolutionized man's life. The railroad, the steamship, the telegraph, and the telephone, with hundreds of other inventions, brought the nations to a feeling of kinship and interdependence. The new theories in natural science advanced by Darwin, Mill, Spencer, Tyndall, and Huxley upset man's thinking as much as the applied science had changed his ways of living so that there was great mental and spiritual turmoil. Here was born, however, the modern scientific spirit out of which have grown the wonders of our present civilization.

The new ideas in science, coupled with industrial progress, led many to espouse for a while a materialistic philosophy; but just as the humanitarians arose to save man from machinery, so the writers arose to readjust man to his new intellectual environment. The reconciliation was slow, melancholy, painful, and never quite complete. The essayists, novelists, and poets reflect all these social difficulties.

The Essayists

I. Major Essayists.

A. Thomas Babington Macaulay, 1800–1859, was a versatile man of affairs, energetic, upright; a lover of London and all English cities; a believer in his party's government; a brilliant conversationalist and orator; a poet; and an imaginative and forceful writer whose mastery of the paragraph has not been surpassed.

1. Literary Essays. Most of Macaulay's essays were contributed to *The Edinburgh Review*. They were the product of his leisure hours, and they indicate great variety of interest. (*a*) *Essay on Milton*, 1825, which first gave him literary fame; (*b*) *Essay on John Dryden*, 1828; (*c*) *Moore's Life of Byron*, a review, 1830; (*d*) *John Bunyan*, 1830; (*e*) *Samuel Johnson*, 1831; (*f*) *Lord Bacon*, 1837; (*g*) *Leigh Hunt*, 1841; (*h*) *Life and Writings of Addison*, 1843.
2. Historical Essays. The accuracy of these essays may sometimes be questioned, but never the writer's enthusiasm or his liveliness of style. The following are his best of this type of essay: (*a*) *Hallam*, 1828; (*b*) *John Hampden*, 1831; (*c*) *Burleigh and His Times*, 1832; (*d*) *Horace Walpole*, 1833; (*e*) *William Pitt, Earl of Chatham*, 1834; (*f*) *Lord Clive*, 1840; (*g*) *Warren Hastings*, 1841; (*h*) *Machiavelli*, 1827; (*i*) *Mirabeau*, 1832; (*j*) *Von Ranke*, 1840; (*k*) *Frederick the Great*, 1842.
3. Controversial Articles. (*a*) *Mill on Government*, 1829; (*b*) *Southey's Colloquies*, 1830; (*c*) *Saddler's Law of Population*, 1830; (*d*) *Gladstone on Church and State*, 1839.
4. *History of England*, 1848–1861, Macaulay's masterpiece, was planned to cover the years from James II, 1685, to William IV, 1830, but the work was left unfinished after five volumes had been devoted to about sixteen years of the period. Imaginative sweep, vividness of word pictures, a ready grasp of historical facts, and a graphic narrative style characterize the *History of England*.
5. Poetry. Whatever justice there was in the highly flattering reception of his poetry by his contemporaries, the essayist was successful at rapid narrative in many of his ballads, such as *Horatius at the Bridge* and *Virginius*, from *Lays of Ancient Rome*, 1842.
6. Chief Significance. Brilliancy characterized the youth and the man and characterized his talking, his writing, and his statesmanship. This brilliancy is reflected in the works mentioned above; it is reflected in the mass of ready information, in the unsurpassed historical portraiture, in the forcefulness of narrative, in the concreteness of language, in paragraph building, and in the perfect clearness of statement. In achieving such a style, however, Macaulay lost to brilliancy much of the philosophy of literature and history. He remains distinctive in the essay and in historical writing as a stylist, not as a profound thinker or safe reasoner.

B. Thomas Carlyle, 1795–1881, following his university course, gave up all idea of the ministry, taught for a time, tried law, studied German, translated from the French,

and led a generally precarious existence financially. During the years insomnia was added to his dyspepsia, so that he was sick in both body and mind; but in 1821 he declared his independence, physically and spiritually, and set himself the task of fighting sham and preaching the gospel of work.

1. German Influence. Carlyle began his literary career with the study and translation of German literature, thus performing an inestimable service in introducing that literature to England. Gœthe attracted him most of all and came to exert the greatest influence upon him. The early writings under the German influence are: (*a*) *Essay on Gœthe's Faust*, 1822; (*b*) *Life of Schiller*, 1823–1824; (*c*) *Wilhelm Meister*, 1824; (*d*) *German Romance*, 4 vols., 1827; (*e*) *J. P. F. Richter*, 1827; (*f*) *State of German Literature*, 1827; (*g*) *Life and Writings of Werner*, 1828; (*h*) *Gœthe*, 1828.
2. Further Literary Criticism. In critical method Carlyle followed Coleridge and the German Schlegels; he approached his authors with sympathy and interpreted them in relation to their age, environment, and aims. The old criticism had been impersonal; the new became personal with Carlyle. In *Characteristics*, 1831, the author explains his method of "characterizing" rather than of passing superior judgments upon writers. Many of the essays above belong to such a type of interpretative criticism as the following: (*a*) *Essay on Burns*, 1828, the most widely read of his literary essays, is a tinted portrait of the man whose weaknesses he understood and pitied, of the songmaker whose sincerity and truth he deeply admired; (*b*) *Voltaire*, 1829; (*c*) *Croker's Boswell's Johnson*, 1833; (*d*) *Sir Walter Scott*, 1838.
3. Philosophical, Social, and Political Writings.
   (*a*) *Sartor Resartus*, 1834. Published in book form in America in 1836 through Emerson's influence; in England in 1838. The title of this unique book, "the tailor retailored," symbolizes the chief idea: namely, that clothes are merely an external covering of the spirit. The work was inspired by Carlyle's study of Richter. Back of the "philosophy of clothes" is the author himself. Here is told the story of his own conflict between doubt and belief, between the despair of the "Everlasting No" and the spirit of hope of the "Everlasting Yea," from which he emerges after bitter agony into the light of faith. Forms of nature are clothes; forms are only symbols of the spirit they hide; back of the universe is spirit.
   (*b*) *Chartism*, 1839. Carlyle attacks the political economy of his day, stigmatizing it as a "dismal science" that eliminated religion and social justice in the relations of men.
   (*c*) *Heroes and Hero-Worship*, 1841. These lectures follow Carlyle's assumption that history is but the biography of great men. The God-given quality of heroism will make leaders of men in any vocation, and these "real kings" of history are worthy of reverence. Odin is the choice of hero as god; Mahomet, the hero as prophet; Dante and Shakespeare, heroes as poets; Luther and Knox, heroes as priests; Johnson, Rousseau, and Burns, heroes as men of letters; and Cromwell and Napoleon, heroes as kings. Though a believer in heroes, Carlyle was compelled to recognize that might was not always identified with right and that the leader was not always just.
   (*d*) *Past and Present*, 1843. Carlyle turns again to the political conditions of his day, contrasting a glorified past with the modern days of "mammonism."
   (*e*) *The Negro Question*, 1849. A disparagement of the emotionalism of abolitionists.
   (*f*) *Latter-Day Pamphlets*, 1850. These papers follow the theme of *Chartism* and *Past and Present*.
   (*g*) *Shooting Niagara: and After*, 1867. A further discussion of the disastrous tendencies of democracy and industrialism.
4. Historical Writings. Like his essays, the historical and biographical writings are subjective, rather than rationalistic.
   (*a*) *The French Revolution*, 1837. This prose epic is not so much a narration of

facts as it is a series of wonderfully graphic pictures and dramatic situations in which the actors and the tragedy of the Revolution are indelibly impressed upon the reader.

(*b*) *The Letters and Speeches of Oliver Cromwell*, 1845. A sympathetic interpretation of the great leader that has given him his proper place in history.

(*c*) *Life of John Sterling*, 1851. The biography of a personal friend, not important historically, though it follows the other lives in subjective treatment.

(*d*) *The History of Frederick the Great*, 6 vols., 1858–1865. Many laborious years were given to *Frederick;* the result is a historical panorama through which the builder of the German Empire moves as a superman, the embodiment of individualism and an example of might being right.

5. An Estimate. Carlyle was an extreme individualist; he was a rugged, whimsical, prejudiced, perverse individual who firmly believed in dominant personality. His unique individualism is reflected in his literary style as in his thinking. The style, like the man, is original, passionate, rugged, potent in phraseology; sometimes loose and fragmentary, but never inadequate to the thought. His works in biography, literary criticism, and history are individualistic; so are his thoughts on moral and political and social philosophy. German transcendentalism, an emphasis upon spirit above matter, upon innate truth beyond sense perceptions, quite logically appealed to him. He became the English representative of this German philosophy of idealism, and from him it was carried by Emerson to America. The growing democracy of the age also appealed to him, not as it tended to level the heights of individualism, but only as it gave freedom, abolished oppression, and recognized worthy leaders. There was place for hero worship in his political philosophy. To him democracy enjoined responsibility; liberty enjoined duty and obedience. Unlike Macaulay, therefore, he saw little of heaven in contemporary England. As a tireless seeker after truth and as a believer in supreme laws, it was inevitable that Carlyle should be in sympathy with the science of his day. Certainly he subscribed to the idea of order and permanency in the world, to a Cause that explained life, and to all truth that exposed sham and pretense. But the tendency of science, as he saw it, was toward materialism, and he turned censor, criticizing its pretensions with grim humor and preaching his doctrines of righteousness and work.

C. John Ruskin, 1819–1900, was born into a home of good books and pictures and strict Puritan morals. Possibly the religious regime was a little severe and cramping; but it was a religion of truth-speaking and of daily Bible reading and memorizing which later on was to reveal itself both in his æsthetic and ethical writings.

1. Art Criticism. Most of Ruskin's earlier work was in the field of art. He became an apostle of beauty — beauty of righteousness, however, as well as beauty of form and color.

(*a*) *Modern Painters*, Vol. I, 1843; Vol. II, 1846; Vols. III and IV, 1856; Vol. V, 1860; the first volume dealt with mediæval and renaissance art; the last volumes glorified Turner as landscape artist. It is not a history of art; it is, rather, a discussion of what art is, of the theories and practices of various schools, and the relation of art to life.

(*b*) *Seven Lamps of Architecture*, 1849, is a presentation of his belief in the moral nature of art, in natural truth even above natural beauty.

(*c*) *Pre-Raphaelitism*, 1850, and

(*d*) *Stones of Venice*, 1850–1853, continued his studies of Gothic architecture and Italian Renaissance artists.

2. Social Criticism. During the last half of his life Ruskin gave his time and pen to social reform. The art of the Middle Ages had been the expression of the common people; therefore he would lay foundations in England for the flowering of great art. He would place industry and all the relations of men in society and government on a high ethical basis. (*a*) *Construction of Sheepfolds*, 1851, a plea for Christian coöperation and brotherhood. (*b*) *Unto This Last*, 1860 and 1862, and (*c*) *Munera Pulveris*, 1862, serious reflections directed against the

gross materialism of contemporary political economy. (*d*) *Sesame and Lilies*, 1865, his most widely known work, made up of a number of lectures to young men and women on the beautiful and enduring things of life. (*e*) *Ethics of the Dust*, 1866, a volume of ten lectures. (*f*) *Crown of Wild Olive*, 1866, and (*g*) *Time and Tide*, 1867, three lectures and twenty-five letters addressed to workingmen on subjects related to them: work, traffic, and war. (*h*) *Fors Clavigera*, 1871–1878, another series of letters, somewhat autobiographical, addressed to working people, but much above their understanding. (*i*) *Praeterita*, his autobiography, begun in 1885, written at his ease and for his own pleasure.

3. An Estimate. The English Bible exerted the greatest influence on Ruskin's style, a style that is musical, rich in allusions and figures, graceful and flowing. Beyond the style there was real genius in the perception of beauty and hidden truth. He introduced his generation to the beauties of the world. There may have been lack of clear reasoning in his art criticism and something of the visionary in his social philosophy, but there was no lack of genuine love of art or nobility in his ideas of social reform. Upon nobility of character he based art and literature and would have life so based; in the scales of ethics he first weighed things; and, of course, he was largely ineffectual.

D. Matthew Arnold, 1822–1888, son of the famous Dr. Thomas Arnold of Rugby, was born into an environment of scholarship, an environment which he cultivated.

1. Poetry. (See page 252.)
2. Literary Criticism. Arnold's most important prose work is found in his literary criticism. His rich cultural background and his thorough knowledge of Greek and Roman literature especially fitted him for criticism. Furthermore, the very intellectual qualities which detract from his poetry give greater power of appeal to his prose criticisms. In his *Essays in Criticism* he becomes the interpreter rather than the faultfinder; he becomes a seeker after "the best which has been thought and said in the world." In all his essays he appears as an apostle of culture, of "sweetness and light."
   (*a*) *On Translating Homer*, 1861, is a discussion of the proper equipment for translating Homer.
   (*b*) *Essays in Criticism, First Series*, 1865, forming with the *Second Series* the most important of his prose, included, among many others, the following significant essays: *The Function of Criticism at the Present Time*, and *The Literary Influence of Academies.*
   (*c*) *The Study of Celtic Literature*, 1867, distinguishes the Celtic, German, and Saxon temperaments.
   (*d*) *Essays in Criticism, Second Series*, 1888, included the following among others: *The Study of Poetry, Milton, Gray, Keats, Wordsworth, Byron*, and *Shelley. The Study of Poetry* presents in consummate fashion his ideas of criticism. Like Carlyle, he makes life the ultimate test of poetry; like Carlyle and Ruskin, he places the emphasis in art upon the ethical.
3. Educational and Social Criticism. As an apostle of culture it was inevitable that Arnold should be interested in the social as well as in the intellectual and artistic conditions of England. (*a*) *Schools and Universities on the Continent*, 1868; (*b*) *Culture and Anarchy*, 1869, attacks the tendencies of his day toward the "Philistine" life of the middle classes, narrow-minded and contented, and toward the "Barbarian" life of the aristocratic classes, superficial and soulless. He would open the eyes of Philistines and Barbarians to Hellenism, to "things as they are," and to Hebraism, to "conduct and obedience"; (*c*) *Friendships' Garland*, 1871; (*d*) *Mixed Essays*, including literary essays; (*e*) *Irish Essays*, 1882, including *Equality and Democracy*, which reveal his belief in his fellow man; (*f*) *Discourses in America*, in which there is an essay on Emerson.
4. Essays in Religious Tolerance. In these essays on religious questions Arnold reflects the struggles of his own mind and the general influence of the tremendous movements of his day. (*a*) *St. Paul and Protestantism*, 1870; (*b*) *Literature and*

Dogma, 1873; (*c*) *God and the Bible*, 1875; (*d*) *Last Essays on Church and Religion*, 1877.

E. John Henry Newman, 1801–1890, lived in an environment of cultural and religious seriousness that profoundly influenced his life and literary works. At an early age he gave himself to the study of theological subjects, so that when he took his B. A. at Oxford in 1820, he was a recognized master of the creeds and history of the Christian Church, and was made a fellow of Oriel College. He kept the fellowship for twenty odd years, carrying on his studies, drifting for a time toward liberalism, then leading the Oxford or Tractarian Movement, and finally leaving the college and entering the Catholic Church, 1845. Notwithstanding some bitterness caused by his conversion, his seeking for truth was too devout and profound, and his life was too beautiful in deed, for him to lose the confidence of England. In 1846 he was ordained priest; in 1854 he was appointed rector of the Catholic University, Dublin; and in 1879 he was made cardinal.

1. Historical and Fictional Writings. (*a*) *The Arians of the Fourth Century*, 1833, and (*b*) *The Church of the Fathers*, 1833–1835, historical; (*c*) *Loss and Gain*, 1848, and (*d*) *Callista*, 1852, religious fiction.
2. Doctrinal and Controversial Writings. (*a*) *Tracts for the Times*, 1833–1841, twenty-nine of which are by Newman, protested against contemporary religious life and pleaded for a return to the mysticism and religious authority of mediævalism; (*b*) *Parochial and Plain Sermons*, 1837, continued the plea for a religion of authority; (*c*) *Lectures on Justification*, 1838, (*d*) *On Ecclesiastical Miracles*, 1842, (*e*) *The Development of Christian Doctrine*, 1846, (*f*) *The Present Position of Catholics*, 1851, (*g*) *Apologia pro Vita Sua*, 1864, and (*h*) *The Grammar of Assent*, 1870, are all religious in nature, some more controversial than others, and all written in his matchless style. The *Apologia* is one of Newman's greatest books. It is an account of his spiritual struggle and an answer to Kingsley's accusation of insincerity. His novel, *Callista*, and *The Present Position of Catholics* were also explanations and defenses of his religious changes. *Prayers and Meditations*, 1893, also reflects the battles he had fought.
3. Educational. *The Idea of a University*, 1852, a volume of lectures delivered at Dublin, is one of the most readable of Newman's works, both for its grace and eloquence of style and for its sanity of attitude toward university training.
4. Poetry. Newman's poetry is religious in nature and is not without noble feeling and lofty imagination. The whole world is familiar with his beautiful *Lead, Kindly Light*. (*a*) *Verses on Various Occasions*, 1834; (*b*) *Lyra Apostolica*, 1836; (*c*) *Verses on Religious Subjects*, 1853; (*d*) *The Dream of Gerontius*, 1866, a poetic treatment of death and resurrection.
5. An Estimate. With Newman prose style reached the climax of its development in grace, ease, transparency, melody, and beauty of imagery. Of the forty volumes of Newman's prose and poetry, there are some which will keep alive his character, one of the noblest in English literary history, and will preserve his style, matchless in an age of great prose.

F. Walter Pater, 1839–1894, should be included among the Victorian essayists as the leader of the "æsthetic movement," a development from Ruskin's Pre-Raphaelite movement, and as a great stylist. His love of the artistic and spiritual found expression in his study of Renaissance art and ideas and in his own finished and exquisite style.

1. Critical Essays. (*a*) *Studies in the History of the Renaissance*, 1873; (*b*) *Appreciations*, 1889, a collection of brilliant critical essays, the most notable of which is an *Essay on Style;* (*c*) *Plato and Platonism*, 1893, further æsthetic appreciation.
2. Romance. (*a*) *Marius the Epicurean*, 1885, philosophical romance, a study of pagan and Christian ideals. (*b*) *The Child in the House*, autobiographical, a prose fantasy in his typical masterful prose style.

II. Scientific Essayists.

A. John Stuart Mill, 1806–1873, great economist and logician, a member of the utilitarian school of thinkers, remembered chiefly for his philosophic and scientific works.

(*a*) *Logic* and (*b*) *Political Economy*. His *Autobiography*, the *Essay on Liberty*, and *On the Subjection* of *Women* have added to his literary reputation.

B. Charles Darwin, 1809–1882, famous biologist and naturalist. *Origin of Species*, 1859, *Descent of Man*, and *Essays*.

C. Herbert Spencer, 1820–1903, psychologist, philosopher of the new scientific age. *Psychology*, *First Principles*, *Education*, *Synthetic Philosophy*.

D. Thomas H. Huxley, 1825–1895. Naturalist and humanizer of the new ideas and theories of science. *Autobiography*, *Essays and Lectures*, *Man's Place in Nature*, and *Lay Sermons*. Especially noteworthy: *A Liberal Education*, *The Physical Basis of Life*, and *A Piece of Chalk*.

III. Minor Late Victorian Essayists.

(*a*) Robert Louis Stevenson, 1850–1894, a lovable personality and a master of prose style, though chiefly an author of fiction, wrote a number of appreciative and personal essays which rank among the most delightful in the language. (See page 246.) (*b*) Walter Bagehot, 1826–1877, critical essays in *Literary Studies*. (*c*) Leslie Stephen, 1832–1904, contributed many essays to literary criticism, the best of which are *Hours in a Library*. He is better known, however, for his *History of English Thought in the Eighteenth Century*, which is still authoritative, and his editing of the *Dictionary of National Biography* has assured him a lasting reputation. (*d*) John Morley, 1838–1923, well known for his *Edmund Burke* and his *Life of Gladstone*, wrote *Studies in Literature*. (*e*) John Addington Symonds, 1840–1893, wrote *The History of the Renaissance in Italy*. (*f*) Austin Dobson, 1840–1921, was poet, biographer, and essayist: *Eighteenth Century Vignettes*, *Henry Fielding*, *Samuel Richardson*, and *Oliver Goldsmith*. (*g*) Edward Dowden, 1843–1913, great Shakespearean scholar, wrote: *Shakespeare, His Mind and Art; Life of Shelley; Studies in Literature*. (*h*) Andrew Lang, 1844–1912, wrote criticism in: *Letters to Dead Authors* and *Essays in Little*. (*i*) Augustine Birrell, 1850–1933: *Obiter Dicta; Men, Women, and Books;* and *In the Name of the Bodleian*. (*j*) Sir Edmund Gosse, 1849–1928, *Collected Essays*. (*k*) George Saintsbury, 1845–1933, *Essays in English Literature; Corrected Impressions; Collected Essays and Papers*.

IV. Historians. It remained for the Victorian Age to revive historical research and writing. Macaulay and Carlyle contributed greatly to contemporary interest in history. Other important writers of history: (*a*) George Grote, 1794–1871, *History of Greece*. (*b*) James Anthony Froude, 1818–1894, chief work, *History of England from the Fall of Wolsey to the Defeat of the Spanish Armada*. (*c*) Henry Thomas Buckle, 1821–1862, *History of Civilization in England*. (*d*) John Richard Green, 1837–1883, *A Short History of the English People*. (*e*) James Bryce, 1838–1922, *The Holy Roman Empire*, *The American Commonwealth*, and *Modern Democracies*.

The Novelists

I. Major Novelists of Early Victorian Period.

A. Charles Dickens, 1812–1870, is probably the most popular English novelist. A youth of poverty in London furnished material for his novels. He was a journalist and also was much interested in the theater and in dramatic readings. A strong didactic purpose directs most of his novels, for Dickens is possessed by the zeal of the reformer; hence his novels combining broad humor and sentiment with realism show both a reaction against romanticism and a retention of it. The theatrical element is strong in his work; he is often melodramatic, and his character presentations often closely resemble caricature. But there remain a freshness of sympathy, a vigor of imagination, a depth of humor and good will, a keenness of satire, and a faith in humankind which in spite of all shortcomings insure him a devoted following such as is accorded no other English writer.

1. Early Experimental Period, 1835–1837.

(*a*) *Sketches by Boz*, 1835–1836, journalistic sketches of scenes, events, and characters which show Dickens's keen eye and lively, external humor.

(*b*) *Pickwick Papers*, 1836–1837, satirical tales of a group of London sportsmen, which made their author famous.

2. Period of Craftsmanship, 1837–1841. Four early novels show Dickens slowly gaining in mastery of technique; their energy, fun, and characterization show him already a great power.
   (*a*) *Oliver Twist*, 1837–1838, a story of slum life in London in picaresque vein, attacking the workhouses and the treatment of criminals; an early example of Dickens's social sympathy.
   (*b*) *Nicholas Nickleby*, 1838–1839, directed against the cheap schools of Yorkshire — Dotheboys Hall.
   (*c*) *Old Curiosity Shop*, 1840, the famous tale of Little Nell and her erring grandfather, a study in contrasts and a sermon on gambling, one of his most beloved novels.
   (*d*) *Barnaby Rudge*, 1841, an early attempt at historical fiction, based on the Gordon Riots, an advance in close-knit structure and general technique.
3. Mature Period, 1842–1860. The seven novels written during these years show him gaining steadily in mastery of his art.
   (*a*) *Martin Chuzzlewit*, 1843–1844, a sermon on selfishness by means of a melodrama with a murder as its central situation; the harsh criticism here, written after his first American tour — introduced after the serial publication of the book was begun, to quicken interest in it — is extraneous material and helps to make it an unequal book.
   (*b*) *Dombey and Son*, 1846–1848, a study in the humbling of pride and the awakening of parental love; a notable gain in compactness of plot structure.
   (*c*) *David Copperfield*, 1849–1850, Dickens's masterpiece and his own favorite novel; partially autobiographical, containing less of the conventional, theatrical, and sentimental, and showing a further gain in structure.
   (*d*) *Bleak House*, 1852–1853, Dickens's chief attempt at a "society" novel; the story has two important threads: one satirizes the delays of the English chancery courts; the other sets forth the dark story of Lord and Lady Deadlock in his most dramatic fashion — a great novel.
   (*e*) *Hard Times*, 1854, a sermon against the grinding life of industrial workers, and against the oppression of fancy by fact; the Grad Grind School is a famous bit of satire.
   (*f*) *Little Dorrit*, 1855–1857, directed against British officialdom — the English debtors' prisons and the red-tape system and delay of the government offices — the "circumlocutionary office."
   (*g*) *A Tale of Two Cities*, 1859, one of the great English historical romances, set against a background of the French Revolution and built around a theme of perennial interest; readers miss here, however, the author's usual wealth of humor and abundance of droll figures; the book becomes, therefore, less typical of Dickens than some of his less powerful works.
4. Final Period, 1860–1870. Three novels illustrative of Dickens in his ripest years are found here.
   (*a*) *Great Expectations*, 1861, structurally his finest work, a sermon against snobbishness and ingratitude; controlled melodrama, a gravely romantic atmosphere, a mellowness of tone, and a mastery of technique blended in one of the author's greatest novels.
   (*b*) *Our Mutual Friend*, 1864–1865, a frankly theatrical but powerful mystery story and a fairly good satire on polite society; a favorite with many Dickens readers.
   (*c*) *The Mystery of Edwin Drood*, 1870, a fragment left unfinished at the time of Dickens's death, grave and richly resonant in tone.
5. Miscellaneous Fiction. Besides his novels Dickens wrote many stories and sketches, for twenty years edited his own weekly magazine — *Household Words*, March, 1850–May, 1859; *All the Year Round*, 1859–1870, continued by his son after Dickens's death — and each year for more than thirteen brought out his annual "Christmas story" therein. Among the best known of his Christmas stories are: *The Holly Tree Inn*, *Mugby Junction*, *No Thoroughfare*, and *A Christ-*

mas Carol. Miscellaneous work: *Master Humphrey's Clock,* 1840; *American Notes,* 1842; *A Christmas Carol in Prose,* 1843; *The Chimes,* 1844; *The Cricket on the Hearth,* 1845; *Pictures from Italy,* 1846; *The Battle of Life,* 1846; *The Haunted Man,* 1848; *A Child's History of England,* 1853; *Hunted Down,* 1860; *The Uncommercial Traveler,* 1860; *George Silverman's Explanation,* 1868; *Holiday Romance,* 1868.

B. William Makepeace Thackeray, 1811–1863. Thackeray's fame as a novelist did not come so rapidly as that of Dickens. Born in India, he was educated at Cambridge, studied law, and was chiefly interested, at first, in drawing. As in the case of Dickens most of his works went through periodical publication and show the weakening effects of that method. Like Dickens, too, he is a humorist but a less uproarious and a more keenly satirical one, burlesquing earlier types of fiction — historical, sentimental, and moralizing. He is tender and pitying, however, behind his seeming scorn; yet he is always a hater of sham and pretense. His sense of the irony of life is no stronger than his sense of humor. Notable is his ability to present character and to handle plots of epic breadth. He is a disciple of Fielding, whom he greatly admired and to whom he stands close in rank.

1. Early Experimental Period, 1837–1847.
   (*a*) *Yellow Plush Papers,* 1838.
   (*b*) *Catherine,* 1839–1840, powerful in parts but on the whole poorly planned; a satirical burlesque.
   (*c*) *A Shabby Genteel Story,* 1841; this story, the writing of which was broken into by personal troubles of its author, is uneven, and has also a decided want of seriousness.
   (*d*) *The Great Hoggarty Diamond,* 1841–1842, like its predecessor showing such want of seriousness as to confuse his readers, who did not know just what to make of Thackeray.
   (*e*) *Barry Lyndon,* 1843, a book of rogue fiction, a mock-heroic defense of a gambler, after the manner of Fielding's *Jonathan Wild;* the most substantial of Thackeray's earlier works.
   (*f*) *The Book of Snobs,* 1847, burlesquing the ridiculous affectations of the world of polite society.
2. Mature Period in the Novel.
   (*a*) *Vanity Fair,* 1846–1848, an epic novel of early nineteenth-century British society, largely uneventful, but satiric, slightly historical, and representative on a grand scale of real life. It is the picaresque tale of a female adventurer, Becky Sharp; sentimentality and moralizing, already burlesqued in *Catherine* and *Barry Lyndon,* receive a further rebuke here.
   (*b*) *Pendennis,* 1849–1850, a mellow novel, loosely constructed, pleasantly satiric, and reminiscent of *Tom Jones,* whose hero is the prototype of Arthur Pendennis.
   (*c*) *The History of Henry Esmond,* 1852, Thackeray's masterpiece, a remarkable blend of the domestic and historical novel; noted for its excellent structure, character portrayal, and reproduction of eighteenth-century life, speech, and manners; one of the greatest of all English novels.
   (*d*) *The Newcomes,* 1854–1855, a powerful book only slightly below the level of *Vanity Fair* and *The History of Henry Esmond,* and one whose chief character takes rank beside those of the preceding two as among the most distinguished portraits of the English novel. In this domestic novel in which nothing out of the most ordinary experience happens, gentle in picture of life and character, the influence of Sterne rather than of Fielding is noticeable.
   (*e*) *The Virginians,* 1858–1859, sequel to *The History of Henry Esmond.* A slight flagging of the author's freshness and power is seen here and increases in the two novels that follow.
   (*f*) *Lovel the Widower,* 1861, a novel made from his earlier play, *The Wolves and the Lamb.*
   (*g*) *The Adventures of Philip,* 1861–1866, his weakest novel of this period.

(*h*) *Denis Duval*, 1864, left unfinished at Thackeray's death, showing in the few completed chapters a prospectively blended historical and domestic novel which should have been among his best works.

3. Other Works. *Lectures on the English Humorists* were delivered in England in 1851, in America in 1852, and published in 1853. They are studies of both poets and prose writers of the eighteenth century. *The Rose and the Ring*, 1855, which has been the most successfully dramatized of all his works, is now a famous puppet play. *Lectures on the Four Georges* and *Roundabout Papers*, 1863, were groups of essays which had been published in *Cornhill*, of which Thackeray was editor, 1860–1862.

C. George Eliot (Mary Ann Evans), 1819–1880, in rank belongs among the first half-dozen English novelists. Overanalytical and philosophically heavy as some of her later fiction is, lacking in unity and overweighted with moral purpose though some of her plots may be, yet at her best her style for freshness, ease, vigor, and raciness is rarely surpassed. Her characters are presented in growth or disintegration through action with its train of logical consequences; hence the "fates" of her characters are seen as inherent in themselves, not as the results of external force, and in the wonderfully keen and subtle analyses of their motives and states of mind her chief interest is found. In depicting scenes of English town and country life, she is supreme in her command of truth, humor, pathos, and deep tragedy.

1. First Period, 1857–1861. During these years George Eliot wrote the novels which have made her known as an artist; she uses here, after the manner of painters of Dutch realism, scenes and characters of the Midland districts which had been her home as a girl. In these books she is realist first, and moralist second.
   (*a*) *Scenes from Clerical Life*, 1858, containing *The Sad Fortunes of the Rev. Amos Barton; Mr. Gilfil's Love Story;* and *Janet's Repentance*. This work, as most of her others, is built up on the idea that "character is fate" or on the doctrine of "the act and its train of consequences"; the influence of Elizabeth Gaskell's novel *Ruth* is seen here.
   (*b*) *Adam Bede*, 1859, generally accounted the masterpiece of the group; painted against the Warwickshire background that she had known, and intended, she says, "to give a faithful account of men and things as they have mirrored themselves on my mind . . . I feel as much bound to tell you precisely as I can what that reflection is, as if I were in the witness-box narrating my experience on oath" — it is a novel freshly felt, vividly real, and filled with keen observations on life and character.
   (*c*) *The Mill on the Floss*, 1860, a partly autobiographical novel, abounding in memorable characters and dramatic moments.
   (*d*) *Silas Marner*, 1861, a shorter book, almost perfect after its kind, but less effective than the three which preceded it.
2. Period of Transition, 1862–1866. Here George Eliot leaves her earlier material and manner to try new fields.
   (*a*) *Romola*, 1863, a carefully worked up historical novel of Florence during the Italian Renaissance. The story is heavy in parts but is dramatic and never dull. It is her sternest ethical study, the tracing of moral decay in the character of Tito Melema.
   (*b*) *Felix Holt*, 1866, an unequal novel in which she turns back to Warwickshire scenes and characters. She is moralist here more than realist. But the book is overweighted with psychological analysis.
3. Later Period, 1866–1880. The two novels of this period strengthen her position as moralist though not perhaps as artist.
   (*a*) *Middlemarch*, 1871–1872. George Eliot's later manner at its best. For psychological analysis, for convincing scenes, and for varied and well-presented character types it has few equals. It is one of the truly monumental works of English fiction. Few books give a larger slice of life.
   (*b*) *Daniel Deronda*, 1876, the last of her four "invented" novels, opens in a

continental gambling salon, visits Surrey, and passes on to the Jewish sections of London; it is, therefore, the most varied in material of her novels, as it is also the most unreal of them all. Her later manner of philosophical idealism is here seen in decay.

D. George Meredith, 1828–1909, a novelist of powerful imagination and pronounced originality, was richly and variously endowed, and is generally recognized as the greatest force in English fiction during the last quarter of the nineteenth century. He is noted both as poet and novelist. His novels give his criticism of life with a rich vein of intellectual comedy. In variety and richness of characterization, depth of insight, and subtle appreciation of life and its problems, he has seldom been surpassed among English novelists. His famous *Essay on the Spirit of Comedy* is enlightening in connection with his view of life and art.

The Novels. (1) *The Shaving of Shagpat*, 1856, a slight story. (2) *The Ordeal of Richard Feverel*, 1859, a masterpiece which set the general style of his later fiction. (3) *Evan Harrington*, 1861, lighter in tone, a new type of picaresque tale. (4) *Sandra Belloni, or Emilia in England*, 1864, introducing Italian material. (5) *Rhoda Fleming*, 1865, after the George Eliot type of novel, English material. (6) *Vittoria, or Emilia in Italy*, 1867, a sequel to *Sandra Belloni*. (7) *Harry Richmond*, 1871, another picaresque tale of his new type, returning to the theme of education used in *The Ordeal of Richard Feverel*. (8) *Beauchamp's Career*, 1876, a political novel illustrative of his habit of introducing his own contemporaries. (9) *The Egoist*, 1879, his masterpiece; a combination of intellectual comedy and psychological analysis. (10) *The Tragic Comedians*, 1880, another political novel introducing a German socialist. (11) *Diana of the Crossways*, 1885, one of his best-known works, introducing the woman question, based on actual incidents. (12) *One of Our Conquerors*, 1890, again introducing the woman question. (13) *Lord Ormont and His Aminta*, 1894; unjust marriage and divorce laws again treated. (14) *The Amazing Marriage*, 1895, showing woman as the victim of conventional opinions of marriage.

E. Thomas Hardy, 1840–1928, architect and writer, made himself famous in the Victorian Period in the field of prose fiction, and in the following period won distinction in verse. His novels, noted for their beauty of structure, their inimitable characterization, their orderly plots, their exact yet vigorous style — weakened though they may be at times by excessive contrivance, unnatural coincidence, and pessimistic outlook — are among the most beautiful, as they will be among the most lasting, novels of English speech. With his doctrine of the irony of man's life in nature opposed to Meredith's declaration that there is no irony in nature, and with his theory of the cruelty of fate in thwarting all aspirations of struggling man through nature opposed to George Eliot's idea of fate inherent in character, his minutely realistic novels of English peasantry, of man close to nature, point the way toward naturalism and modern paganism.

1. Novels of Ingenuity. (*a*) *Desperate Remedies*, 1871, a novel of intrigue. (*b*) *The Hand of Ethelberta*, 1876, slight but skillfully done. (*c*) *The Laodicean*, 1881, a rather superficial tale.
2. Romances and Fantasies. (*a*) *A Pair of Blue Eyes*, 1873, charming but thin in plot. (*b*) *The Trumpet Major*, 1880, a pleasant but not a powerful story. (*c*) *Two on a Tower*, 1882, marred by excessive coincidence and unconvincing characters. (*d*) *The Well Beloved*, 1897, an earlier tale rewritten. (*e*) One book of short stories goes with these novels to which it is similar in content and method: *A Group of Noble Dames*, 1891.
3. Novels of Character and Environment: The Wessex Novels. (*a*) *Under the Greenwood Tree*, 1872, charming, though slight in texture. (*b*) *Far from the Madding Crowd*, 1874, his first great novel. (*c*) *The Return of the Native*, 1878, his most perfect novel. (*d*) *The Mayor of Casterbridge*, 1886, a powerful work of art. (*e*) *The Woodlanders*, 1887, less bitter than its immediate predecessors. (*f*) *Tess of the D' Urbervilles*, 1891, a great masterpiece. (*g*) *Jude the Obscure*, 1895, overweighted by pessimistic philosophy. (*h*) With these novels are classed

three groups of short stories: *Life's Little Ironies*, 1894; *Wessex Tales*, 1888; and *A Changed Man and Other Tales*, 1913.

II. The Minor Novelists of the Victorian Period.

A. Benjamin Disraeli, 1804–1881, noted politician and statesman, wrote society novels and novels of political life.

1. First Period. (*a*) *Vivian Grey*, 1827; (*b*) *The Young Duke*, 1832; (*c*) *Contarini Fleming*, 1832; (*d*) *The Wondrous Tale of Alroy*, 1833; (*e*) *The Rise of Iskander*, 1835; (*f*) *Henrietta Temple*, 1837 — were written before the days of his popularity.
2. Middle Period. His parliamentary career checked his writing efforts and profoundly affected his later work: (*a*) *Coningsby, or The New Generation*, 1844; (*b*) *Sybil, or The Two Nations*, 1845; (*c*) *Tancred, or The New Crusade*, 1847 — this most important group of his novels represented Tory democracy and the Young England of that day.
3. Later Works. These earlier novels were followed, after twenty-three years of silence, by: (*a*) *Lothair*, 1870; and (*b*) *Endymion*, 1880. All these novels have now an air of unreality, but are important as types setting the vogue for others in their day.

B. Edward Bulwer, Lord Lytton, 1803–1873, one of the most versatile writers and the best "literary weather gauge" of his time, still has some popularity today.

1. He began with the sentimental novel, *Falkland*, 1827. His fourth and fifth novels were also of the sentimental kind, being melodramatic tales of crime, the sentimental-criminal novel — *Paul Clifford*, 1830; and *The Dream of Eugene Aram*, 1832.
2. His second story, *Pelham*, 1828, was a brilliant society novel, introducing manners and fashions of the day with a strong political interest. In the development of both these types he took a leading part.
3. Then came a group of historical novels: *Devereux*, 1829; *The Last Days of Pompeii*, 1834; *Rienzi*, 1835. In two later novels, *The Last of the Barons*, 1843, and *Harold, The Last of the Saxons*, 1848, he writes psychological or philosophical historical romance.
4. In a fourth group he presented his gothic fiction or romances of mystery: *Pilgrims of the Rhine*, 1834; *Zanoni*, 1842. These were followed by an interlude in which he turned to drama (*The Lady of Lyons*, 1838; *Cardinal Richelieu*, 1838; *Money*, 1840), and by the novels of the fifth group. When, at the close of the '50's, tales of terror were again popular, came his *A Strange Story*, 1861. His short story, *The Haunted amd the Haunters*, published in *Blackwood's* in 1860, is the classic of pseudospiritualism in fiction.
5. A group of domestic or society novels of rural life followed: *Earnest Maltravers*, 1839; *The Caxtons*, 1849; *My Novel*, 1853; *What Will He Do With It?* 1859; and the later *Kenelm Chillingly*, 1873, which has a place among the Utopian novels of his last year.
6. A group of Utopian novels came in his last years: *The Coming Race*, 1871, setting forth the Utopia of the electrical age; *Kenelm Chillingly* and *Pausanias*, detailing the effects of national institutions and environments upon individual character; and the posthumously published *Parisians*.

C. The Brontës. The novels of these three sisters are an unusual and valuable contribution to the fiction of the period.

1. Charlotte Brontë, 1816–1855, is the most original novelist of the central decade of the century. Like her sisters she represents the wild Yorkshire moors and the uncouth manners and repressed lives of the northern country. (*a*) *Jane Eyre*, 1847; (*b*) *Shirley*, 1849; (*c*) *Villette*, 1853; (*d*) *The Professor*, a first sketch of *Villette* published posthumously; (*e*) *Emma*, a fragment published posthumously.
2. Emily Brontë, 1818–1848, wrote *Wuthering Heights*, 1847, one of the most atmospheric and dramatically intense novels in English literature.

3. Anne Brontë, 1820–1849. (*a*) *Agnes Grey*, 1847, and (*b*) *The Tenant of Wildfield Hall*, 1848.

D. Elizabeth Cleghorn Gaskell, 1810–1865, is the author of four types of story:
1. The novel depicting industrial life in the northern manufacturing towns — (*a*) *Mary Barton*, 1848; (*b*) *North and South*, 1855 — presenting both sides of the labor question.
2. The story reflecting "feminine society in the out-of-the-way towns and villages before the encroachment of railroads and penny postage," of which (*a*) *The Moorland Cottage*, 1850, is a delightful first attempt, and (*b*) *Cranford*, 1853, is the classic.
3. The sternly ethical story setting forth the "act and its train of consequences," *Ruth*, 1853.
4. The sensational romance with an eighteenth-century background, *Sylvia's Lovers*, 1863.
5. Mrs. Gaskell is also the author of a thoroughly fine literary biography, *The Life of Charlotte Brontë*.

E. Charles Kingsley, 1819–1875, theologian, poet, and novelist, was among the most vigorous and prominent personalities of his day. His works, varied in nature and always vigorously executed, fall just short of being really great.
1. Early Tractarian and Socialistic Novels. *Yeast*, 1848, pictures with red-hot indignation the conditions of agricultural laborers, and *Alton Locke*, 1850, the conditions of laborers in crowded cities about the time of the English Chartist movement.
2. Historical and Philosophical Novels.
   (*a*) *Hypatia*, 1853, depicting the death struggle between Greek and Christian civilizations in the fifth century.
   (*b*) *Westward, Ho*, 1855, generally reckoned his masterpiece, a sea-tale in an historical setting, reproducing the buccaneer spirit of the Elizabethan days.
   (*c*) *Hereward The Wake*, 1866, uneven and dull in parts; nevertheless, a good tale of the old viking days.
3. Other Works. *Water Babies*, 1863, is a fairy tale; *At Last*, 1871, is a record of travels in the West Indies; several of his songs and lyrics are still well known: *The Sands of Dee*, *The Three Fishers*, *Young and Old*, *The Last Buccaneer*, and *Airly Beacon; The Saint's Tragedy*, 1848, a drama; *Andromeda*, 1858, a poem in hexameters; sermons and lectures in great numbers.

F. Anthony Trollope, 1815–1882, was an important developer of realism after Thackeray. He published thirty odd novels in thirty-five years, besides as many tales; most of his novels were three-volume works. He is best known for his Barsetshire Series of cathedral town life. (1) *The Warden*, 1855. (2) *Barchester Towers*, 1857, probably his masterpiece. (3) *Doctor Thorne*, 1858, one of his best novels. (4) *Framley Parsonage*, 1861, an excellent cathedral story. (5) *The Small House at Allington*, 1864. (6) *The Last Chronicle of Barset*, 1867, takes second place among his works. (7) Other good novels among his works are: his early Irish stories, *The MacDermotts of Ballycloran*, 1847, and *The Kelleys and The O'Kelleys*, 1848; *Can You Forgive Her*, and *The Three Clerks*, 1858; and the three books which stand with the Barsetshire chronicle as his nine leading novels: *Orley Farm*, 1862; *Phineas Finn*, 1869; *Phineas Redux*, 1873. Trollope is still rather widely read and is being praised by young novelists at present. His *Autobiography*, 1883, is one of his most significant works.

G. Charles Reade, 1814–1884, was among the most popular and important novelists of his day though now only one of his novels, *The Cloister and the Hearth*, is much read. He writes with an external realism based on fact. Like Bulwer-Lytton he wrote several current types of the novel, each of them touching on social questions.
1. The Novel of Manners.
   (*a*) *Peg Woffington*, 1853, a rather delightful little story of stage life; his most perfect artistic work.

(*b*) *Christie Johnson*, 1853, a Scotch novel of the Edgeworth type, among his best novels.

2. Didactic Novels of Social Purpose.
   (*a*) *It Is Never Too Late To Mend*, 1856, attacking the prison abuses of his period. Inspired by *Uncle Tom's Cabin*, with which it was almost equally popular.
   (*b*) *Hard Cash*, 1863, attacking the insane asylums of the time.
   (*c*) *Foul Play*, 1869, attacking shipknockers.
   (*d*) *Put Yourself in His Place*, 1870, dealing with the evils of trade unionism.
3. Historical Novel. *The Cloister and the Hearth*, 1860; his masterpiece, a great panorama of fifteenth-century Europe.
4. Sentimental Criminal Novel. *Griffith Gaunt*, 1866, somewhat akin to Bulwer-Lytton's *The Dream of Eugene Aram;* an analysis of jealousy.

H. Robert Louis Stevenson, 1850–1894, a versatile writer and an interesting stylist — "master of the apt and animated phrase," whose influence unquestionably has been important.

1. Romantic Tales of Adventure. (*a*) *Treasure Island*, 1883; (*b*) *The Black Arrow*, 1888; (*c*) *The Wrecker*, 1892; (*d*) *The Ebb Tide*, 1894.
2. Farce and Fantasia. (*a*) *The Wrong Box*, 1889; (*b*) *Prince Otto*, 1885.
3. Historical Romances. (*a*) *Kidnapped*, 1886; (*b*) *David Balfour*, 1893.
4. Romantic Novels. (*a*) *The Master of Ballantrae*, 1889; (*b*) *Weir of Hermiston*, 1896, his unfinished masterpiece, a novel of Scotch life; (*c*) *St. Ives*, 1897, a fragment completed by Sir A. Quiller-Couch.
5. Other Works.
   (*a*) Essays and sketches. *An Inland Voyage*, 1878; *Picturesque Notes on Edinburgh*, 1878; *Travels with a Donkey*, 1879; *Virginibus Puerisque*, 1881; *Familiar Studies of Men and Books*, 1882; *The Silverado Squatters*, 1883; *Memories and Portraits*, 1887; *Across the Plains*, 1892; *In the South Seas*, 1896.
   (*b*) Short stories and tales. *New Arabian Nights*, 1882; *More New Arabian Nights*, 1885; *The Strange Case of Dr. Jekyll and Mr. Hyde*, 1886; *The Merry Men and Other Tales*, 1887; *Memoir of Fleming Jenkins*, 1888; *Island Night's Entertainment*, 1893.
   (*c*) Verse. *A Child's Garden of Verse*, 1885; *Underwoods*, 1887; *Ballads*, 1891.
   (*d*) Plays. *Three Plays*, 1892, with W. E. Henley.

The Poets

I. Alfred Tennyson, 1809–1892.

A. The Man. Tennyson was born into a family of poets and was educated at Cambridge, where he associated with a group of men who were later to become famous. Though an heir of the romanticists, he was essentially aristocratic and conservative in temperament. He became the most representative poet of his day both in the glorification of England and in his attempt to reconcile the new science and religion.

B. Period of Experimentation and Study, 1827–1842.

1. *Poems by Two Brothers*, 1827, merely indicated youthful enthusiasm for the popular romanticists, Byron and Scott.
2. *Poems*, 1830, and *Poems*, 1833, resulted from his Cambridge days when he had come under the spell of the meditative poets, Wordsworth, Coleridge, Shelley, Keats, and had begun to experiment in his own right. The poems were severely criticized by the Edinburgh dictators. The reception of the two volumes, along with the tragic death of his friend, Arthur Henry Hallam, sent the poet into seclusion for the next ten years. During these years he mastered his art and deepened his thinking.

C. Period of Mastery, 1842–1892.

1. *Poems*, 1842, were in two volumes. One contained the earlier poems which he wished to preserve, carefully worked over and enriched, among them being

The Lady of Shalott, the picturesque and pathetic story of *Œnone*, *The May Queen* and *The Miller's Daughter*, idyls of the countryside, *The Palace of Art*, *The Lotus Eaters*, and *A Dream of Fair Women*. The second volume contained new poems, some of which were *Morte d'Arthur*, first of the *Idylls of the King*, *Dora*, *The Gardener's Daughter*, *Ulysses*, *Locksley Hall*, *Sir Galahad*, and the elegiac *Break, Break, Break*. These volumes revealed a most painstaking artist revising, erasing, and in every conceivable way heightening the effect of his poems; they revealed a poet of moods, a poet like Coleridge, who endowed his pictures with emotional effects, an artist whose chief concern was the "dramatic appropriateness of verse to mood." The 1842 *Poems* announced a poet of great powers.

2. *The Princess*, 1847, revised 1851 and 1853, deals with the equality of the sexes and the proper sphere of woman in a somewhat humorous as well as serious mood. Whether the moral purpose is satisfactorily consummated or not, the medley remains a masterpiece of art in its melodious blank verse and classic, polished phrases. Its lyrics, such as *The Splendor Falls*, *Sweet and Low*, *Tears, Idle Tears*, are deservedly popular.
3. *In Memoriam*, 1850, one of the greatest tributes to friendship, is composed of many lyrics, one hundred and thirty-one, written over a period of sixteen years, from the death of Hallam, 1833. The theme is life, death, and immortality; running through the lyrics are moods of personal sorrow, a deep religious feeling, and a great hope. The religious conflict of the age is evident in the poem; the thought progresses through doubt and despair to the faith that "nothing moves with aimless feet," that there is one God "And one far-off divine event to which the whole creation moves."
4. *Maud, and Other Poems*, 1855; *Maud*, though the poorest of Tennyson's longer narratives, contains such dramatic love lyrics as *Come into the Garden, Maud*, and *O that 'Twere Possible*, which he never surpassed.
5. *Idylls of the King:* (*Enid*, *Vivien*, *Elaine*, *Guinevere*, 1859); *The Coming of Arthur*, *The Holy Grail*, *Pelleas and Etarre*, *The Passing of Arthur*, 1869; *The Last Tournament*, 1871; *Gareth and Lynette*, 1872; *Balin and Balan*, 1885. Tennyson had long turned the theme of the *Idylls* in his mind; indeed, as early as 1832 he had begun the development of certain characters. The twelve poems composing the epic are unified through the personality of King Arthur. The hero becomes a symbol, "a conception of man as he might be." The sources, Malory's *Morte d'Arthur*, are used freely, but the characters are changed and the setting and philosophy are modernized.
6. *Enoch Arden*, 1864, the story of a village tragedy, marks a return to the subject matter and manner of earlier narrative poems.

D. Later Years.

1. Plays. (*a*) *Queen Mary*, 1875; (*b*) *Harold*, 1876; (*c*) *The Cup*, 1884; (*d*) *The Falcon*, 1884; (*e*) *Becket*, 1884; (*f*) *The Promise of May*, 1886; (*g*) *The Foresters*, 1892. The dramas of Tennyson are characterized by finish of form and truth to the sources used, and by a fine patriotism; but they lack everything else necessary to forceful dramatic presentation.
2. Poems. (*a*) *Ballads and Other Poems*, 1885; (*b*) *Tiresias and Other Poems*, 1885; (*c*) *Locksley Hall Sixty Years After*, 1886; (*d*) *Demeter and Other Poems*, 1889; (*e*) *The Death of Œnone, Akbar's Dream, and Other Poems*, 1892, all reveal the supreme artist in versification and in the expression of mood; but the romance of 1842 is gone, and much of the optimistic outlook. The lyrics of these volumes are more somber.

E. Style. Tennyson is ranked as one of the greatest of our poets in pure artistic achievement; perfection of form was his great passion, and he succeeded so well that the very faultlessness of his style became its only defect. His tireless self-criticism resulted in a mastery of blank verse as well as metrical forms. Variety of theme and mood, felicity of imagery, exquisite cadences, ease and flexibility of blank verse, vividness of idyls or mood pictures, are qualities common to his

poetry, qualities which rank him as "one of the most gifted and, with Milton and Gray, one of the few conscientious workmen among English poets."

F. Point of View. As a lover of nature, he painted the beauty of rural England, enriching his pictures with ordinary human associations. As a lover of humanity, he pictured an ideal democracy in which law and order should obtain. As the voice of his age of science, democracy, and religion, he gave the new laws of progress a poetic and spiritual interpretation, making the laws of the physical world one with the laws of the spiritual world, and prophesied the emergence of a perfect world and perfect men. As a follower of the "gleam," he called men from materialism to a life of beauty, grace, and love.

II. Robert Browning, 1812–1889.

A. Background. Browning's was a home of culture. His father was a scholar and artist; his mother was a musician. The home library of some six thousand volumes was his chief seat of learning; private tutors and his father encouraged his inclination to a life of poetry, including in his studies music, singing, dancing, riding, boxing, and fencing.

B. Early Poems and Plays, 1833–1841.

1. *Pauline*, 1833, though not a significant soul study, was a promise of the poet's development of the dramatic lyric, but it went unnoticed.
2. *Paracelsus*, 1835, a more careful soul study, in a more dramatic tone and form, clearly anticipated the poet of *Men and Women*. The poem attracted the attention of some literary men, which meant much to Browning.
3. *Sordello*, 1840, another "story of the soul," deeply religious in tone, carried the "obscurity" or eccentricity of style which was early associated with the poet to such extremes that it remains his most unintelligible work. The scathing criticism of the poem had good results in the work following.
4. *Strafford*, 1837, an unsuccessful play.

C. *Bells and Pomegranates*, 1841–1846; a series of volumes which included two volumes of lyrics and all of Browning's plays except *Strafford* and *In a Balcony*, 1853. The plays are subjective, analytic, nobly poetic, but not actable: (1) *Pippa Passes*, 1841, the most beautiful of his dramas; (2) *King Victor and King Charles*, 1842; (3) *The Return of the Druses*, 1843; (4) *A Blot in the 'Scutcheon*, 1843, another of his most readable plays; (5) *Colombe's Birthday*, 1844; (6) *Luria*, 1846; (7) *A Soul's Tragedy*, 1846; (8) *Dramatic Lyrics*, 1842, included such poems as *Cavalier Tunes*, *In a Gondola*, *Porphyria*, *Count Gismond*, *My Last Duchess*, and the popular *Pied Piper of Hamelin*; (9) *Dramatic Romances and Lyrics*, 1845, contained *How They Brought the Good News from Ghent to Aix*, *The Lost Leader*, *Home Thoughts from Abroad*, *The Boy and the Angel*, *The Bishop Orders His Tomb at St. Praxed's Church*, *The Flight of the Duchess*, and the first part of *Saul*. Both volumes are characterized by striking power and originality.

D. Italian Period, 1846–1864. (1) *Christmas Eve and Easter Day*, 1850, a religious poem revealing the influence of the poet's wife. (2) *Men and Women*, 1855, a volume of masterful studies, varied in subject matter and form, containing much of the best work done by the poet: *Fra Lippo Lippi*, *Andrea del Sarto*, *Childe Roland to the Dark Tower Came*, *Love in a Life*, *Life in a Love*, *My Star*, *De Gustibus*, *The Last Ride Together*, *Evelyn Hope*, *One Way of Love*, *One Word More*, a beautiful tribute to his wife, *A Toccata of Galuppi's*, *The Grammarian's Funeral*, *Saul*, and *The Guardian Angel*. (3) *Dramatis Personæ*, 1864, similar in quality and variety to *Men and Women*, contains such dramatic monologues as: *Abt Vogler*, *Rabbi Ben Ezra*, *Prospice*, and *Caliban upon Setebos*.

E. Later Productions, 1864–1889.

1. Novels in Verse and Adaptations, 1868. (*a*) *The Ring and the Book*, 1868, his masterpiece, a novel-poem of over twenty-one thousand lines in which the story of a murder is told from twelve different points of view; (*b*) *Prince Hohenstiel-Schwangau*, 1871; (*c*) *Balaustion's Adventure*, 1871; (*d*) *Fifine at the Fair*, 1872; (*e*) *Red Cotton Night Cap Country*, 1873; (*f*) *The Inn Album*, 1875; (*g*) *Aristophanes' Apology*, 1875; (*h*) *Agamemnon*, 1877.

2. Lyric and Dramatic Monologues. (*a*) *Pacchiarotto, and Other Poems*, 1876; (*b*) *Dramatic Idylls*, 1879–1880: *Martin Relph; Pheidippides;* (*c*) *Jocoseria*, 1883, containing two great lyrics: *Ixion* and *Never the Time and the Place;* (*d*) *Feristah's Fancies*, 1884; (*e*) *Parleyings with Certain People of Importance in Their Day*, 1887; (*f*) *Asolando*, 1889.

F. Style. The conscious craftsmanship so noticeable in Tennyson is largely absent from Browning; first of all he was concerned with thought, not with the art of the expression. As a psychologist-poet he studied men, not the race, and analyzed characters, presenting them in monologues through their own speeches. The obscurity of the poet is due to his method of analysis and to the great variety of characters studied. A widely read man, he may have assumed too much on the part of his readers; as a psychologist, he may have delighted too much in subtle portrayal of soul; as an individualist, he may have overemphasized the supreme moments in a man's life; whatever the obscurity arises from, it was not designed.

G. Points of View. At the center of Browning's philosophy is his belief in "God and truth and love." The concern of his philosophy is man: while Tennyson largely subordinated man to the "scheme of things," Browning made him the cynosure of things, "a god in the germ." Thus he studied and analyzed the soul, seeking the mainsprings of character. The world is the testing place of character, and character is developed by persistence and daring; therefore he hates all vacillation and inaction. Character is furthered, too, by a noble discontent, "a man's reach should exceed his grasp." The chief basis of action and character is love. Love inspires an optimistic attitude and outlook. Love, to the poet, was a sufficient proof of immortality. In an age of doubt, Browning presented a philosophy of great faith, faith in God, in the individual man, and in the future. And the poet himself because of his life of robust joy and love and faith and optimism is a chief persuasion of his philosophy.

III. Matthew Arnold, 1822–1888. (See Victorian Essayists, pages 228, 230.)

A. General Characteristics. The third great Victorian poet won his distinction as poet during the early part of his life. His thorough classical education led him to seek his models in Greek poetry; further, for much the same reason, his poetry was addressed to the intellect, rather than to the emotions. He reflected in his poetry the questioning and doubt through which he was passing. Especially noticeable is the reflective and elegiac mood of his poems.

The best of his shorter and longer poems represent his classic style, his delicacy and refinement of taste, and his intellectual and subtle romantic appeal: *Thyrsis*, *The Scholar-Gipsy*, *Memorial Verses*, *Rugby Chapel*, *Westminster Abbey*, (all elegiac) *Dover Beach*, *The Buried Life*, *Self-Deception*, *Palladium*, and *Sohrab and Rustum*.

B. Chief Editions of Poems. (1) *The Strayed Reveller and Other Poems*, 1849, a volume of youth; (2) *Empedocles on Etna and Other Poems*, 1852, serious and austere in tone; (3) *Poems*, 1853, included *Sohrab and Rustum*, epic in style, romantic in story; and *The Scholar-Gipsy*, a beautiful and tender memorial to his friend, Arthur Hugh Clough; it also included his *Tristram and Iseult*, Arthurian romance; (4) *Merope*, 1858; (5) *New Poems*, 1867, included *Thyrsis*, the great elegy in memory of his friend and fellow-poet Clough; (6) *Poems, Collective Edition*, 1869, included *Rugby Chapel*, a tender memorial to his father.

IV. Minor Victorian Poets.

A. Elizabeth Barrett Browning, 1806–1861, a cultivated and learned woman, achieved fame long before her husband was known. (1) *The Seraphim and Other Poems*, 1838; (2) *Poems*, 1844, containing her protest against child labor, *The Cry of the Children;* (3) *Sonnets from the Portuguese*, 1850, in which the beautiful love of the two poets is exquisitely expressed; (4) *Casa Guidi Windows*, 1851, the name of their Florence home, a poem expressing her sympathy with the Italian movement for liberty; (5) *Aurora Leigh*, 1856, a long novel in verse expressing her social convictions and revealing the influence of the social novel on her poetry; (6) *Poems Before Congress*, 1860, and (7) *Last Poems*, 1862.

B. Dante Gabriel Rossetti, 1828–1882, son of an exiled Italian painter and scholar, became himself a painter and scholar-poet. He belonged to the Pre-Raphaelite group of Ruskin and, with Hunt, Watts, Millais, and other artists, he looked to Pre-Raphael days for inspiration in painting. The mediæval influence is apparent in his poems: *The Blessed Damozel*, 1847, an answer to Poe's famous poem, *The Raven*. See also his ballads: *Troy Tower*, *Sister Helen*, *Eden Bower*, *The King's Tragedy*, *Rose Mary*, *The White Ship*, and his prose, *Hand and Soul*. Chief editions: (1) *The Early Italian Poets*, 1861; (2) *Poems*, 1870, a number of poems he had buried with his beloved wife in 1860, which, at the urgent request of friends, he had allowed to be exhumed, 1870, containing: *The Portrait*, *A Last Confession*, and *Staff and Scrip;* (3) *Ballads and Sonnets*, 1881, which included *The House of Life*, a tender tribute in a sonnet series to his wife.

C. Christina Rossetti, 1832–1894, another gifted member of the Pre-Raphaelite group, wrote many beautiful lyrics and two long poems: *Goblin Market*, 1862, and *The Prince's Progress*, 1866.

D. William Morris, 1834–1896, the friend of Rossetti, a gifted and most versatile individual, wielding an influence as architect, painter, decorative woodworker, printer, and bookbinder. Even more than Rossetti, he lived in the past and wove the enchantments of the past into his poems.

1. *The Defense of Guinevere*, 1858, largely a volume of ballads, including: *The Eve of Crecy*, *The Gilliflower of Gold*, *Shameful Death*, *The Haystack in the Floods*, and *King Arthur's Tomb*.
2. *Life and Death of Jason*, 1867.
3. *The Earthly Paradise*, 1870, his masterpiece, is made up of twenty-four ancient and mediæval stories, stories put into the mouths of adventurers who are searching for an earthly paradise. The poem is a reflection of pagan thought on life and death, the brevity of life, and the fear of death.
4. *Sigurd the Volsung and the Fall of the Niblungs*, 1876, is a most important English adaptation of Northern stories. See also: *Grettis Saga*, 1869, and *Volsunga Saga*, 1870, and his translations of the *Æneid*, 1876, and the *Odyssey*, 1887.
5. Romances in Prose and Poetry. *A Dream of John Ball and a King's Lesson*, 1888; *A Tale of the House of the Wolfings*, 1889; *The Roots of the Mountains*, 1890; *The Story of the Glittering Plain*, 1891; *News from Nowhere*, 1891; and *The Well at the World's End*, 1896.

E. Algernon Charles Swinburne, 1837–1909, a student of Oxford, thoroughly versed in Latin, Greek, French, Italian, joined in the revolt from religious mysticism toward paganism. As a master of melodious verse forms, he did much to enrich English poetry and to free it from the more conventional iambic and trochaic measures. Music is the outstanding quality of his poetry, and at times almost the chief fault. His critical works suffer from his gift of fluency; they are rhapsodical if not sufficiently discriminating. He reached his greatest heights in his poetic dramas, possibly writing the best of the age. In narrative poems on Arthurian material, in descriptions of the sea, particularly, in lyrics on nature and childhood and in the mystery of varied melody, Swinburne ranks with the greatest English poets. Among his many volumes the following are most important: (1) *Atalanta in Calydon*, 1864, lyric drama in the Greek form and spirit, is regarded as his masterpiece. Other poetic dramas are *Erechtheus*, 1876, and *The Queen Mother* and *Rosamond*, 1860, in the Elizabethan manner. (2) *Poems and Ballads*, 1866, containing *The Garden of Proserpine*, one of his best poems. (3) *On the Cliffs*, 1880, and *The Garden of Cymodoce*, 1880, deal with nature. (4) *Tristram of Lyonesse*, 1882, and *The Tale of Balen*, 1896, are typical of his genius in melodious narrative verse. (5) *Essays and Studies*, 1875, *A Study of Shakespeare*, 1880, and *The Age of Shakespeare*, 1908, are representative volumes of criticism.

F. Edward Fitzgerald, 1809–1883, made himself a place in English literature by his painstaking translation of the Persian poem of Omar Khayyam. *The Rubaiyat of Omar Khayyam*, 1859, fitted in with the questioning mood of the day. As an expression of Orientalism it stands supreme.

1483-1520

G. Arthur Hugh Clough, 1819–1861, the "Thyrsis" of Matthew Arnold, like Arnold, was a poet of doubt and disillusion; but he was a stoic in the face of life and labor, not of despair. Characteristic poems are: *Qua Cursum Ventus*, and *Venit Hesperus, Say Not the Struggle Naught Availeth, Ah! Yet Consider It Again*, and *Easter Day*.

H. Other Victorian Poets. (1) James Thomson, 1834–1882, expressed the depth and despair of his pessimism in *The City of Dreadful Night*. (2) Charles Kingsley, 1819–1875 (see page 244). (3) Robert Louis Stevenson, 1850–1894 (see page 246). (4) Sydney Dobell, 1824–1874: sonnets, *America; The Sailor's Return; Home, Wounded; A Nuptial Eve; Farewell*. (5) Thomas Edward Brown, 1830–1897: *Ibant Obscuræ, The Laugh, Opifex, The Voices of Nature*. (6) Arthur O'Shaughnessy, 1844–1881: *Ode, Song, A Love Symphony*.

THE MODERN PERIOD, 1885–

General

Both the production and the consumption of literature has enormously increased since the 1880's. Books have appeared in such bewildering rapidity, tendencies and schools have proved so numerous and so contradictory, that it is impossible as yet to place them with any accuracy of judgment. Nevertheless, certain facts seem clear. First, the Victorian conflict between science and an ancient orthodox religious creed, ending seemingly in compromise, has led to an increasingly scientific basis for literature, but has resulted, in turn, in a critical examination of the philosophical bases of science itself. A critical spirit of inquiry prevails. Second, international forces have been more influential in modern literature than they have ever before. Third, an increased acuteness of social questions accompanying increased population and wealth has led to a growing literature of revolt against existing social conditions. Fourth, widespread education has meant an increased reading public and hence an increased demand for books. By far the greater amount of literary work produced today is directed not to the aristocratic few as in the old days, but to the democratic masses. This tendency to appeal to the masses has meant an increased variety, a new diversification both in form and in spirit. Fifth, the chief foreign influences in contemporary English literature have come from France and Russia. French poets and novelists greatly influenced English poetry and the novel in the closing decades of the nineteenth century; a new sense of structure and form, a new technique, is mainly due to them. The Russian influence has largely been of the early twentieth century and on the novel, to which it has given an enlarged scope.

The 1890's saw what Chesterton calls "the break-up of the compromise." It was the period of disillusionment, of dissatisfaction with the ideas of science as of established religion; men were tired of the controversy and turned, many of them, to an æstheticism, a neopaganism which tended toward, and finally reached, decadence; many of them to philosophical pessimism; many to a loud and vigorous yea-saying which covered their bewilderment and unrest. Romantic individualism in excess as seen in the decadents was in contrast with the new school of naturalism fostered by those under the influence of the French ultrarealists: Oscar Wilde, Aubrey Beardsley, Ernest Dowson, on the one hand, and Thomas Hardy, George Moore, and George Gissing on the other. Old boundary lines were broken in all the arts. The painters passed from the new impressionism, through postimpressionism, and on to futurism, cubism, and more modern forms still in their complete break with the past. Musicians, sculptors, dramatists, novelists, poets — all turned from the formal strictly-made models of the past. Socialism and imperialism became important themes and, through Shaw and Kipling, are still forces in literature.

Probably realism has been the chief note of the twentieth century, as romanticism was of the nineteenth, and classicism was of the eighteenth — realism, as Robert Morss Lovett defines it, which consists "in truth of experience in the actual world brought to the test of significance afforded by the development of human character"; or realism "concerned not only with the representation, but with the interpretation in terms of a meaning or purpose beyond itself." Readers today look for a journalistic note in literature, an interest in the

moment, presented in its reality, but informed by the underlying significance of facts as well as their surface truths. With realism have gone naturalism, impressionism, and symbolism: naturalism, an objective presentation of life as swayed by the great natural forces, heredity and environment — "realism disciplined by science to an agnosticism in regard to all that lies beyond the material world, and by artistic theory to the reproduction of that world as an end in itself"; impressionism, or the subjective presentation of a single aspect or point of view; and symbolism, or the subtle suggestion of a hidden spiritual significance. In form, although there have been numerous experimentations, in general there has been a notable increase in naturalness, in directness and simplicity, and a discarding of more formal technique.

Contemporary Drama

I. General. There has been during the modern or contemporary period a genuine revival of drama in England; only during the Age of Elizabeth and the Restoration Period have there ever before been so many playwrights of genuine worth. In drama as elsewhere in modern literature realism has prevailed. Ibsen's revolt against the well-made French dramas of Scribe and Sardou, with his work in the naturalistic vein, introduced to England by Shaw in the early 1890's, has proved a powerful force in creating a new realistic drama. The technique, the paraphernalia and heroics of the rhetorical platform drama of the Victorian Age gave way before the new, intimate domestic drama dealing with the middle-class individual in relation to social conventions. Satire, irony, and futilitarianism appeared; the protest against social tyranny began.

II. The Theater of the Mid-nineteenth Century. Since the days of Sheridan in the eighteenth century England had had few dramatists of note. From the reopening of the English theaters in 1660 down almost to the middle years of the nineteenth century the theater was patronized almost exclusively by the upper classes, "the people" having little connection with it. It was not until 1843 that the "patent theaters" gave way, so that the "legitimate drama" might be played not only in the two licensed theaters, Drury Lane and Covent Garden, but in the various other houses as well. Up to that time *burlettas*, or pantomimes, ballets, and farces, along with performing dogs, tight-rope walkers, and trained-animal acts had held the stage in the people's theater. Shakespeare, Goldsmith, and Sheridan still dominated the legitimate stage. The contemporary playwrights had only sensational and sentimental melodramas to offer. Sheridan Knowles was popular for *Virginius*, 1820, and *The Hunchback*, 1832; Lord Lytton is remembered for *The Lady of Lyons*, 1838; *Richelieu*, 1839; and *Money*, 1840. Charles Reade wrote *Masks and Faces*, 1852; *Gold*, 1853; and *Drink*, 1879. Dion Boucicault, probably the most popular figure in the theater of the middle century, both in England and America, is remembered for *London Assurance; The Corsican Brothers; The Octoroon*, 1859; *The Colleen Bawn*, 1860; *Arrahna-Pogue*, 1864; *Rip Van Winkle*, 1865; and *The Shaughraun*, 1874, all of which were immensely popular in Australia and in France as well as in England and America — some of them as late as 1908. But there is little literary value in these stage plays.

III. Modern Dramatists.

A. Forerunning Experimenters in Realism and Satire. (1) T. W. Robertson, 1829–1871, *David Garrick*, 1864; *Society*, 1865; *Ours*, 1866; *Caste*, 1867; *School*, 1869. (2) W. S. Gilbert, 1836–1911, *Trial by Jury*, 1875; *The Sorcerer*, 1877; *H. M. S. Pinafore*, 1878; *The Pirates of Penzance*, 1880; *Patience*, 1881; *Iolanthe*, 1882; *The Mikado*, 1885; *The Gondoliers*, 1889.

B. The Older Generation of Contemporary Dramatists includes: (1) Henry Arthur Jones, 1851–1929, *The Silver King*, 1882; *Saints and Sinners*, 1884; *The Masqueraders*, 1894; *The Case of Rebellious Susan*, 1894; *Michael and His Lost Angel*, 1895; *Mrs. Dane's Defense*, 1900; *The Liars*, 1909; *Mary Goes First*, 1913; *The Lie*, 1914. (2) Arthur Wing Pinero, 1855–, *The Magistrate*, 1885; *Sweet Lavender*, 1888; *The Second Mrs. Tanqueray*, 1893; *The Notorious Mrs. Ebbsmith*, 1895; *Trelawney of the 'Wells,'* 1898; *The Gay Lord Quex*, 1899; *The Thunderbolt*, 1908; *Mid-Channel*, 1909; *The Enchanted Cottage*, 1922. (3) Oscar Wilde, 1856–1900, *Lady*

Windermere's Fan, 1892; *A Woman of No Importance*, 1893; *An Ideal Husband*, 1895; *The Importance of Being Earnest*, 1895. (4) George Bernard Shaw, 1856–, *Widower's Houses*, 1892; *Arms and the Man*, 1894; *Candida*, 1897; *Mrs. Warren's Profession*, 1902; *Man and Superman*, 1904; *The Doctor's Dilemma*, 1906; *Fanny's First Play*, 1911; *Back to Methuselah*, 1922; *Saint Joan*, 1923; *The Apple Cart*, 1929. (5) Sir James Matthew Barrie, 1860–, *Quality Street*, 1902; *The Admirable Crichton*, 1902; *Peter Pan*, 1904; *What Every Woman Knows*, 1908; *The Twelve-Pound Look*, 1910; *Dear Brutus*, 1917; *Mary Rose*, 1920. (6) John Hankin, 1860–1909, *The Return of the Prodigal*, 1905; *The Cassilis Engagement*, 1907; *The Last of the DeMullins*, 1908. (7) H. Granville Barker, 1877–, *The Marrying of Anne Leete*, 1902; *Prunella*, 1904; *The Voysey Inheritance*, 1905; *Waste*, 1907; *The Madras House*, 1910; *The Secret Life*, 1923. (8) John Galsworthy, 1867–1933, whose plays often treat of social injustice and cruelty, *The Silver Box*, 1906; *Strife*, 1909; *Justice*, 1910; *The Pigeon*, 1912; *The Fugitive*, 1913; *The Skin Game*, 1920; *Loyalties*, 1922; *Old English*, 1924; *Escape*, 1926.

C. Other Outstanding Writers of Modern Drama. (1) John Masefield, 1874–, *The Tragedy of Nan*, 1909. (2) Stanley Houghton, 1881–1913, *Hindle Wakes*, 1912. (3) Arnold Bennett, 1867–1931, *Milestones*, 1912. (4) Elizabeth Baker, *Chains*, 1909. (5) Jerome K. Jerome, 1859–1927, *The Passing of the Third Floor Back*, 1907. (6) Allan Monkhouse, 1858–, *Mary Broome*, 1911. (7) John Drinkwater, 1882–, *Abraham Lincoln*, 1918. (8) Gilbert Cannan, 1884–, *Miles Dixon*, 1910. (9) Harold Brighouse, 1882–, *Hobson's Choice*, 1916. (10) Githa Sowerby, *Rutherford and Son*, 1912. (11) James Elroy Flecker, 1884–1915, *Hassan*, 1923. (12) W. Somerset Maugham, 1874–, a prolific writer of smart drawing-room comedy, touching gaily on the relations of husbands, wives, and lovers, *The Circle*, 1922. His serious plays are not as good. (13) Alan Alexander Milne, 1882–, *Mr. Pim Passes By*, 1919; *The Dover Road*, 1923; *Michael and Mary*, 1930. (14) C. K. Munro, 1889–, *At Mrs. Beam's*, 1921. (15) Noel Coward, 1899–, *The Vortex*, 1924; *Easy Virtue*, 1926.

Contemporary Poetry

I. General. Many conflicting movements may be noted in the poetry of the years 1885–1925. The neopagan movement, or æsthetic school, was largely of the '80's and '90's, though traces of it have lingered. The Catholic movement in the '90's led to a school of Christian mysticism, such as has not been seen since the Cavalier-Puritan period. A note of pessimism and stoical resignation, on the one hand, has been met by a vigorous presentation of faith in man and ultimate good in the universe on the other. Imperialists and "Little Englanders" both have spoken in verse. Modern social evils and the tragedy and grinding poverty in the lives of the "submerged fiftieth" have attracted many. New realism in subject matter, and interesting experiments in new forms and new technique — "Imagists" and writers of *vers libre* — have existed side by side with a persistence of the traditional and a return to the old — not to the Victorians only, but to Chaucer and the sixteenth- and seventeenth-century poets. Taken as a whole the poetry of today shows a great interest in common reality, and takes care to present with the freshness of an unstereotyped vocabulary a concrete realization of experience, both vivid and timely.

II. Poets of the 1890's. (1) Oscar Wilde, 1856–1900, *The Ballad of Reading Gaol*, 1898. (2) Ernest Dowson, 1867–1900, *Verse*, 1896; *The Pierrot of the Minute*, 1897; *Decorations*, 1899. (3) Arthur Symons, 1865–, *Days and Nights*, 1889; *Silhouettes*, 1892; *London Nights*, 1895; *The Fool of the World and Other Poems*, 1906; *Tragedies*, 1916; *Tristram and Iseult*, 1917. (4) Richard Le Gallienne, 1866–, *English Poems*, 1892; *The Lonely Dancer*, 1913; *The Junkman and Other Poems*, 1921. (5) Sir Henry John Newbolt, 1862–, *Admirals All*, 1897; *The Island Race*, 1898. (6) Francis Thompson, 1859–1907, *Poems*, 1893; *Sister Songs*, 1895; *New Poems*, 1897; *The Hound of Heaven*, 1908. (7) William Ernest Henley, 1849–1903, *Book of Verses*, including *In Hospital*, and *Bric-a-brac Poems*, 1888; *Song of the Sword*, 1892; *London Voluntaries*, 1892.

(8) John Davidson, 1857–1909, *Fleet Street Eclogues*, 1893; *Ballads and Songs*, 1894; *New Ballads*, 1897; *The Last Ballad*, 1899; *Holiday and Other Poems*, 1906. (9) Stephen Phillips, 1868–1915, *Poems*, 1897; *Dramas and Lyrics*, 1913. (10) Alice Meynell, 1850–1922; *Poems*, 1893; *Later Poems*, 1901. (11) William Watson, 1858–, *Wordsworth's Grave*, 1890; *Lacrimæ Musarum*, 1892; *Odes and Other Poems*, 1894; *New Poems*, 1909. (12) A. E. Housman, 1859–, *A Shropshire Lad*, 1896; *Last Poems*, 1922.

III. Poets of Today. (1) Robert Bridges, 1844–1930, *The Growth of Love*, 1876; *Prometheus*, 1883; *Shorter Poems*, 1884; *October and Other Poems*, 1920; *The Testament of Beauty*, 1930. (2) Thomas Hardy, 1840–1928, *Wessex Poems*, 1898; *Poems of Past and Present*, 1901; *The Dynasts*, 1904–1908; *Time's Laughingstocks*, 1910; *Satires of Circumstance*, 1916; *Moments of Vision*, 1917; *Late Lyrics and Earlier*, 1922; *Winter Words*, 1928. (3) Rudyard Kipling, 1865–, *Departmental Ditties*, 1886; *Ballads, Barrack Room Ballads*, 1892; *The Seven Seas*, 1897; *The Five Nations*, 1903; *The Years Between*, 1917. (4) Alfred Noyes, 1880–, *The Loom of Years*, 1902; *The Flower of Old Japan*, 1903; *The Forest of Wild Thyme*, 1905; *Drake*, 1908; *The Wine Press*, 1913. (5) John Masefield, 1874–, *Salt Water Ballads*, 1902; *The Everlasting Mercy*, 1911; *The Widow in the Bye Street*, 1912; *Dauber*, 1913; *The Daffodil Fields*, 1913; *Reynard the Fox*, 1919; *Midsummer Night*, 1928. (6) Wilfrid Wilson Gibson, 1878–, *Stonefolds*, 1907; *Daily Bread*, 1910; *Fires*, 1912; *Thoroughfares*, 1914; *Borderlands*, 1914; *Livelihood*, 1917; *Hill Tracks*, 1918; *Neighbors*, 1920.

IV. Georgians, War Poets, and Later Intellectuals. (1) The Georgians of note include William Henry Davies, 1870–; Walter De La Mare, 1873–; Lascelles Abercrombie, 1881–; Rupert Brooke, 1887–1915; Siegfried Sassoon, 1886–; T. Sturge Moore, 1870–; Ralph Hodgson, 1871–; Gordon Bottomley, 1874–; Gilbert K. Chesterton, 1874–; Harold Monro, 1879–1932; John Drinkwater, 1882–; James Stephens, 1882–; J. C. Squire, 1884–; James Elroy Flecker, 1884–1915; D. H. Lawrence, 1885–1930; Robert Nichols, 1893–; Robert Graves, 1895–. (2) Among the war poets whose promising careers were cut short by untimely death are: Edward Thomas, 1878–1917; Cameron Wilson, 1889–1918; Isaac Rosenberg, 1890–1918; Francis Ledwidge, 1891–1917; Wilfred Owen, 1893–1918; Charles Hamilton Sorley, 1895–1915. (3) The outstanding bucolic poets among the Georgians are: Martin Armstrong, 1882–; W. J. Turner, 1889–; Frank Prewitt, 1893–; and Edmund Blunden, 1896–. (4) Other interesting contemporary English poets include Charlotte Mew; Anna Wickham, 1884–; Richard Aldington, 1892–; and the "intellectuals" — a young generation of post-war disillusioned writers of a satiric school which perhaps is yet to make itself deeply felt: Edith Sitwell, 1887–; Osbert Sitwell, 1892–; Aldous Huxley, 1894–; and Sacheverell Sitwell, 1897–.

The Contemporary Essay

I. General. Although the essay as a separate literary form seems out of fashion today, many "articles," some real essays, some more or less closely approximating the form, have been written by men noted in letters or other fields. *What* is said is frequently of more moment to the writer than *how* it is said.

II. Literary Essayists. A list of contemporary essayists of literary charm, with a characteristic work of each, would necessarily include: (1) Max Beerbohm, 1872–, *The Works of Max Beerbohm*, 1896; *Yet Again*, 1909; *And Even Now*, 1920. (2) Oscar Wilde, 1856–1900, *Intentions*, 1891; *House of Pomegranates*, 1891; *The Soul of Man;* and *Prose Poems*. (3) Alice Meynell, 1850–1922, *The Rhyme of Life*, 1893; *The Children*, 1896; *The Spirit of Place*, 1898; *Ceres' Runaway*, 1910; *Hearts of Controversy*, 1917. (4) W. H. Hudson, 1840–1922, *The Purple Land*, 1885; *Idle Days in Patagonia*, 1893; *Hampshire Days*, 1903; *A Shepherd's Life*, 1910; *Far Away and Long Ago*, 1919, and the bird books, 1889–1919. (5) Gilbert K. Chesterton, 1874–, *Defendant*, 1904; *Twelve Types*, 1904; *Heretics*, 1905; *Orthodoxy*, 1908; *Tremendous Trifles*, 1909; *The Uses of Diversity*, 1921. (6) John Galsworthy, 1867–1933, *A Commentary*, 1908;

A Motley, 1910; *The Inn of Tranquillity*, 1912; *A Sheaf*, 1916; *Another Sheaf*, 1919; *Tatterdemalion*, 1920. (7) And others such as Arthur Christopher Benson, 1862–1925, *The Altar Fire*, 1917; Edward Verrell Lucas, 1868–, *Old Lamps for New*, 1911; Hilaire Belloc, 1870–, *This and That*, 1913; A. A. Milne, 1882–, *Not That It Matters*, 1918; Aldous Huxley, 1894–, *Along the Road*, 1925. Interesting and distinguished essays have also been written by J. S. Street, E. Clutton-Brock, and Gilbert Murray.

III. Special Essayists. Among essayists primarily treating special topics: (1) Edward Carpenter, 1844–1929, *Toward Democracy*, 1883–1902; *Civilization: Its Cause and Cure*, 1889; *Love's Coming of Age*, 1896; *The Promised Land*, 1910; *My Days and Dreams*, 1916. (2) William Archer, 1856–1924; *Masks or Faces*, 1888; *Poets of the Younger Generation*, 1901; *Play-Making*, 1912. (3) Havelock Ellis, 1859–, *The New Spirit*, 1890; *Man and Woman*, 1894; *Studies in the Psychology of Sex*, in many volumes, 1896 ff.; *The World of Dreams*, 1917; *Impressions and Comments*, 1914, 1921, 1924; *The Dance of Life*, 1923. (4) Lawrence Pearsall Jacks, 1860–, *Mad Shepherds and Other Human Studies*, 1910; *The Alchemy of Thought*, 1910; *Among the Idlemakers*, 1911; *From the Human End*, 1916; *Country Air*, 1917; *From Authority to Freedom*, 1920. (5) G. Lowes Dickinson, 1862–1932, *Greek View of Life*, 1898; *Religion; A Criticism and a Forecast*, 1804; *A Modern Symposium*, 1905; *Justice and Liberty*, 1908; *The Magic Flute*, 1920; *War: Its Nature, Cause and Cure*, 1923. (6) Herbert George Wells, 1866–, *Mankind in the Making*, 1903; *A Modern Utopia*, 1905; *New Worlds for Old*, 1908; *First and Last Things*, 1908, 1917; *Social Forces in England and America*, 1914; *God The Invisible King*, 1917; *The Salvaging of Civilization*, 1921. (7) Arnold Bennett, 1867–1931, *Things That Have Interested Me*, 1906, 1921; *The Reasonable Life*, 1907; *How To Live on Twenty-Four Hours a Day*, 1907; *These United States*, 1912; *The Plain Man and His Wife*, 1913; *Our Women: Chapters on the Sex Discord*, 1920. (8) Lytton Strachey, 1880–, *Landmarks of French Literature* 1912; *Books and Characters*, 1922; *Pope*, 1925.

The Contemporary Novel

I. General. The novel throughout the past forty years has continued to be the most popular form of literature. In the novel, as in poetry, tradition and innovation have persisted side by side. The journalistic note is strongly apparent, so apparent, in fact, that many novelists seem fairly to bid for impermanence. But it is the spirit of the age to reach a large number of readers with immediacy rather than to hold a smaller number through the years. Although many followers of Trollope, of Hardy, of Meredith, and of Gissing may be noticed in present day fiction, two tendencies have been chiefly apparent — the movement toward naturalism and toward a scientific interest in the individual, developing in more recent fiction into a Freudian, a psychoanalytical exposure of subconscious lives, of half-formed moods and suppressed desires; and the development of the sociological novel, the novel advancing social ideas and theories.

II. Major Comtemporary Novelists. (1) Mrs. Humphrey Ward, 1851–1920, *Robert Elsmere*, 1888; *Lady Rose's Daughter*, 1903. (2) Henry James, 1843–1916, *The American*, 1877; *The Portrait of a Lady*, 1881; *The Wings of a Dove*, 1902; *The Ambassadors*, 1903. (3) Samuel Butler, 1836–1902, *Erewhon*, 1872, *Erewhon Revisited*, 1901; *The Way of All Flesh*, 1903. (4) George Moore, 1852–1933, *A Modern Lover*, 1883; *A Mummer's Wife*, 1884; *A Drama in Muslin*, 1886; *Esther Waters*, 1894; *The Lake*, 1905. (5) James Matthew Barrie, 1860–, *The Little Minister*, *Sentimental Tommy*, 1896; *Tommy and Grizel*, 1900. (6) George Gissing, 1857–1903, *Workers in the Dawn*, 1880; *Demos*, 1886; *New Grub Street*, 1891; *The Odd Women*, 1893; *The Whirlpool*, 1897. (7) Rudyard Kipling, 1865–, *The Light That Failed*, 1890; *Captains Courageous*, 1897; *Kim*, 1901. (8) Joseph Conrad, 1857–1924, *The Nigger of the Narcissus*, 1897; *Lord Jim*, 1900; *Youth*, 1902; *Nostromo*, 1904. (9) Herbert George Wells, 1866–, *Love and Mr. Lewisham*, 1900; *Kipps*, 1905; *Tono Bungay*, 1909; *The New Machiavelli*, 1911; *The World of William Clissold*, 1926. (10) Arnold Bennett, 1867–1931, *The Old Wives' Tale*, 1907; *Clayhanger*, 1910; *Hilda Lessways*, 1911; *These Twain*, 1914; *Riceyman Steps*, 1923.

(11) John Galsworthy, 1867–1933, *The Country House*, 1907; *Fraternity*, 1909; *The Patrician*, 1911; *The Forsyte Saga*, 1922; *The White Monkey*, 1924; *The Silver Spoon*, 1926; *Swan Song*, 1928.

III. Other Important Novelists of a Younger Generation. (1) William Somerset Maugham, 1874–, *Liza of Lambeth*, 1897; *Of Human Bondage*, 1915. (2) Hugh Walpole, 1885–, *Fortitude*, 1913; *The Duchess of Wrexe*, 1914; *The Green Mirror*, 1918; *The Captives*, 1910; *The Cathedral*, 1922; *The Old Ladies*, 1924; *Wintersmoon*, 1928; *Hans Frost*, 1929. (3) D. H. Lawrence, 1885–1930, *Sons and Lovers*, 1913; *Women in Love*, 1921; *St. Mawr*, 1925. (4) Frank Swinnerton, 1884–, *Nocturne*, 1917; *Shops and Houses*, 1918; *The Elder Sister*, 1925. (5) Compton Mackenzie, 1883–, *Carnival*, 1912; *Youth's Encounter*, 1913; *Sinister Street*, 1914; *The Altar Steps*, 1922. (6) Gilbert Cannan, 1884–, *Round the Corner*, 1912; *Young Earnest*, 1915; *Three Sons and a Mother*, 1916; *Pink Roses*, 1919. (7) E. M. Forster, 1879–, *Where Angels Fear to Tread*, 1905; *The Longest Journey*, 1907; *The Room with a View*, 1908; *Howard's End*, 1911; *A Passage to India*, 1924. (8) Sheila Kaye-Smith, *The Tramping Methodist*, 1908; *Sussex Gorse*, 1916; *Tamarisk Town*, 1919; *Joanna Godden*, 1922. (9) James Stephens, 1884–, *The Crock of Gold*, 1913; *The Demigods*, 1914; *Deirdre*, 1923; *In the Land of Youth*, 1924. (10) James Joyce, 1882–, *The Portrait of the Artist as a Young Man*, 1916; *Dubliners*, 1916; *Ulysses*, 1922. (11) May Sinclair, *Audrey Craven*, 1897; *The Divine Fire*, 1904; *The Life and Death of Harriet Frean*, 1922; *Anne Severn and the Fieldings*, 1922.

The Irish Literary Revival

I. General. There have been in the nineteenth century two movements toward a recognition and preservation of Irish national culture and literature. (1) The first of these came in the early Victorian Age when Thomas Davis founded *The Nation*, 1840. The movement was short-lived, destroyed by the double famine of 1846–1847. Before the famine most of the Irish people still spoke the Gaelic language, the old people preserved old traditions, and many old manuscripts were in existence. After the famine, during which most of the older people died, the young turned English — the only language permissible in the newly established schools. Old customs, old traditions, perhaps a few old manuscripts disappeared. Among the novelists of this period are: William Carleton, Michael and John Banim, and Gerald Griffin, no one of whom is of great importance. Among the poets, Davis, Walsh, Callanan, Mangan and Ferguson, the last two are of note. In company with the Irish scholar O'Donovan, Mangan brought out versions of bardic poems of Ireland. And Sir Samuel Ferguson not only translated modern folksongs in unfamiliar rhythms but also brought out an important translation of the epic cycle of old Irish tales known as the "Ultonian" or "Red Branch Cycle." (2) A second more fruitful and more permanent movement began again about 1880. Standish O'Grady published, 1878–1880, his *History of Ireland*, a colorful and beautiful source book for later Irish writers, recreating the great old Irish figures, partly mythological, partly legendary, of Conchobar, Cuchulain, and others. Soon the "Gaelic League" was founded to draw divided Ireland together in a common interest, the preservation of her culture. Under the influence of this and of "The Young Ireland Society" a new movement in poetry, in English, not in Gaelic, but with the flavor of Irish speech and idiom, was begun. William Butler Yeats published *The Wanderings of Oisin*, and Douglas Hyde, *A Book of Gaelic Stories* in 1889, reflecting, as both books do, the ancient folklore and legendary history of Ireland.

II. Modern Irish Poets. (1) William Butler Yeats, 1865–, *Poems*, 1895; *The Wind among the Reeds*, 1899; *The Wild Swans at Coole*, 1907; *Later Poems*, 1922. (2) "A. E." (George William Russell), 1867–, *Homeward Songs by the Way*, 1894; *The Earthbound and Other Poems*, 1897. (3) Douglas Hyde, 1860–, *Love Songs of Connacht*, 1893. (4) John Millington Synge, 1871–1909, *Poems and Translations*, 1910. (5) "Seumas O'Sullivan" (James Starkey), 1879–, *Twilight People*, 1905; *The Earth Lover*, 1909; *Poems*, 1912. (6) "Moira O'Neill" (Nesta Higginson), *Songs of the Glens of Antrim*, 1900. (7) Katharine Tynan Hinkson, 1861–1931, *New Poems*, 1911; *Flower of Youth*, 1914; *Late*

Songs, 1917. (8) Lionel Pigot Johnson, 1867–1902, *Poems*, 1895; *Ireland*, 1897; *Collected Poems*, 1915. (9) Padraic Colum, 1881–, *Wild Earth*, 1907. (10) James Stephens, *Insurrections*, 1909; *The Hill of Vision*, 1912; *Green Branches*, 1916; *Reincarnations*, 1918. (11) Joseph Campbell, 1881–, *The Mountainy Singer*, 1909; *Irishry*, 1913; *Earth of Cualann*, 1917.

III. Fiction. There has been no body of Irish fiction during the Irish revival at all comparable to the poetry and drama. No common themes have been employed; no particular trend can be pointed out. Novelists and essayists have been in the general stream of writers in the English language rather than strongly national. Leading figures: (1) Lady Gregory; (2) George Moore; (3) James Joyce; (4) Lord Dunsany; (5) James Stephens; (6) "George A. Birmingham" (Canon James Owen Hannay); (7) St. John Greer Ervine; (8) William Buckley; (9) "Gerald O'Donovan"; (10) Liam O'Flaherty; (11) David Cockery; (12) Eimer O'Duffy; (13) Seumas O'Kelley; (14) Brinsley MacNamara (A. E. Weldon).

IV. Essay. In the essay as in fiction there is no great outstanding figure representative of the Irish national ideal. George Moore, "A. E.," and "John Eglinton" (W. K. Magee) are the leading figures in this field.

V. Drama. Probably the Irish movement has been more interesting and influential beyond the confines of Ireland through the drama than through other literary forms. Two theaters were founded which have helped to make a new type of drama popular and to encourage Irish playwrights to set a high standard of art. (1) The first of these was the Irish Literary Theatre, founded in 1899. Yeats, assisted by "A. E.," George Moore, Edward Martyn, and others, founded this theater, and called for "plays that would make the theatre a place of intellectual excitement." Later Yeats withdrew. Edward Martyn has since been the chief moving force there. The theater has sponsored plays of the general European tradition since the drama of Ibsen. The plays of continental as well as Irish writers have been produced there. (2) Yeats, wishing to produce folk plays and legendary dramas, formed, with Lady Gregory's aid, the "Irish National Theatre Society," and later took over a theater in Dublin since famous as The Abbey Theatre. From 1904 to the present, the Irish national drama has been chiefly associated with this theater which has had among its managers Conal O'Connell O'Riordan ("Norreys Connell"), 1909–1915, and St. John Ervine, 1915–.

Dramatists. (1) William Butler Yeats, 1865–, *The Countess Kathleen*, 1892; *The Land of Heart's Desire*, 1894; *The Shadowy Waters*, 1900; *On Baile's Strand*, 1903; *Cathleen ni Houlihan*, *Deirdre*, 1906. (2) John Millington Synge, 1871–1909, *In the Shadow of the Glen*, 1903; *Riders to the Sea*, 1904; *The Well of the Saints*, 1907; *The Playboy of the Western World*, 1907; *The Tinker's Wedding*, 1907; *Deirdre of the Sorrows*, 1910. (3) Lady Augusta Gregory, 1881–, *Spreading the News*, 1904; *The Rising of the Moon*, 1907; *The Workhouse Ward*, 1909; *Grania*. (4) Padraic Colum, 1881–, *The Land*, 1905; *The Fiddler's House*, 1907; *Thomas Muskerry*, 1910. (5) Lord Dunsany, 1878–, *The Glittering Gate*, 1909; *The Gods of the Mountain*, 1911; *The Tents of the Arabs*, 1914; *A Night at an Inn*, 1916; *If*, 1921. (6) St. John Ervine, 1883–, *Mixed Marriages*, 1911; *Jane Clegg*, 1913; *John Ferguson*, 1915. (7) Sean O'Casey, 1884–, *The Shadow of a Gunman*, 1923; *Juno and the Paycock*, 1924; *The Plough and the Stars*, 1926; *The Silver Tassie*, 1929.

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CHRONOLOGICAL OUTLINE

THE ENGLISH RULERS	IMPORTANT HISTORICAL EVENTS	
	ENGLISH	FOREIGN
	55 B.C. Invasion under Caesar	
	43 A.D. Conquest by Romans continued	
	410 Romans withdrawn	
	449 Beginning of Anglo-Saxon invasions under Hengst and Horsa	
		476 Fall of Rome
	477 Landing of South Saxons	
	547 Northumbria settled by Angles	
597 Ethelbert, King of Kent	597 Conversion of Kent under Augustine and his monks	590 Gregory the Great, Pope, organizes temporal power of the Papacy. Gregorian music develops
617 Eodwine, King of Northumbria		632 Death of Mohammed
633 Oswald, King of Northumbria	635–665 Conversion of Northumbria under St. Aidan, and of Mercia and Wessex under Oswald and his son Oswy	
THE WEST SAXON KINGS		
800 Egbert of Wessex, King of all England		778 Battle of Roncesvalles
836 Ethelwulf		811 Arabs conquer Spain. Charlemagne Emperor 768–814
	837 Battle of Brunanburh	
858 Ethelbald		
860 Ethelbert		
866 Ethelred		
	867 Danes conquer Northumbria	
871 Alfred, "The Great," King of Wessex	878 Defeat of Danes and Peace of Wedmore. (Danger of destruction of English civilization by Danes averted)	
	900–1100 Rise and development of chivalry	
901 Edward, "The Elder"		912 Northmen settle in Normandy
925 Ethelstan		
940 Edmund		
946 Edred		
955 Edwig		
958 Edgar		
975 Edward, "The Martyr"		
979 Ethelred, "The Unready"		
	991 Battle of Maldon	
THE DANISH KINGS		1000–1200 Scandinavian sagas
1016 Canute	1013–1042 Period of Danish rule	
1035–1042 Sons of Canute		
SAXON KINGS (continued)		
1042 Edward, "The Confessor"	1042 Saxon rule restored	
1066 Harold, last of the Saxon Kings		
THE NORMAN KINGS		
1066 William I, "The Conqueror"	1066 The Norman Conquest	
1087 William II, "William Rufus"		
	1093 Anselm Archbishop of Canterbury	
	1096 First Crusade	
1100 Henry I		1100–1300 The troubadours, lyric poets in Southern France
	1133 Oxford University founded	1100–1500 Irish sagas
1135 Stephen		
THE HOUSE OF PLANTAGANET	1147 Second Crusade	
1154 Henry II		
1189 Richard I, "Coeur de Lion"		
1199 John		1198–1216 Pope Innocent III. Height of the power of the Papacy
	1200–1300 Gothic architecture at its height	
	1215 Magna Charta. (Limitation of Royal Power)	
1216 Henry III		
	1230 Cambridge University founded	
	1265 Beginning of House of Commons with Simon de Montfort	

IMPORTANT LITERARY EVENTS		GREAT ARTISTS
English	Foreign	
547 Gildas's *History*		
664 Cædmon at Whitby 673–735 Bede *c.* 750 Cynewulf	634 Mohammed: *Koran*	
1086 Domesday Book completed		
1094 Anselm's *Cur Deus Homo*		
1110 First recorded performance of English Miracle Play	1100–1200 Chansons de Geste. *The Verse Edda, Chanson de Roland*	
1137 Geoffrey's *Historia*	1140 *Nibelungenlied*	
	c. 1200 Chrestien de Troyes, principal Arthurian chronicler of France *c.* 1200 *The Cid*—Spanish epic poem	
c. 1205 Layamon's *Brut*		
		1220–1278 Pisano, Italian sculptor
1225 *Ancren Riwle* 1230 *Cursor Mundi*		
	1265–1321 Dante: *Vita Nuova*, 1294. *Divina Commedia*, 1307–1321	1240–1302 Cembrai, Florentine painter

THE ENGLISH RULERS	IMPORTANT HISTORICAL EVENTS	
	ENGLISH	FOREIGN
1272 Edward I	1295 First complete Parliament established by royal precedent under Edward I	
1307 Edward II	1314 Battle of Bannockburn	
1327 Edward III	1338–1456 Hundred Year's War with France (Edward III, The Black Prince, Joan of Arc, Henry V)	
	1347 Capture of Calais 1348 The Black Death (also 1361–1369)	
	1356 Battle of Poictiers	
	1373 Winchester College, first great public school	
1377 Richard II	1377 Beginning of Reformation in England under Wyclif and the Lollards	
	1381 Peasant's Rebellion (Wat Tyler)	
1399 Richard II deposed. Henry IV chosen by Parliament		
THE HOUSE OF LANCASTER		
1399 Henry IV	1400–1500 Invention of gunpowder, of mariner's compass, and of printing from movable type	
1413 Henry V	1415 Battle of Agincourt	
1422 Henry VI		
	1428 Siege of Orleans	1431 Joan of Arc burned at the stake
	1450 Rebellion of Jack Cade	
	1453 End of Hundred Year's War	
	1453–1485 Wars of the Roses, between houses of Lancaster and York	1453 Capture of Constantinople by the Turks
THE HOUSE OF YORK		
1461 Edward IV		1469–1492 Lorenzo de' Medici reigns in Florence
	1476 Caxton sets up printing press in England	
1483 Richard III		
THE HOUSE OF TUDOR		
1485 Henry VII	1485 Battle of Bosworth's Field	
	1491 Colet lectures at Oxford. Colet, More, and Erasmus teach the new learning at Oxford	1492 Discovery of America by Columbus 1498 Savonarola burned at the stake. Cape of Good Hope rounded by Vasco da Gama
1509 Henry VIII		
		1517 Beginning of Protestantism; Luther's ninety-five theses 1519 Field of the Cloth of Gold

IMPORTANT LITERARY EVENTS		GREAT ARTISTS
ENGLISH	FOREIGN	
1267 Roger Bacon's *Opus Majus*		*c.* 1267–1337 Giotto, Italian painter and architect
		1300–1400 Height of Gothic architecture
c. 1340 Birth of Chaucer		
	1341 Petrarch (1304–1374), sonneteer, crowned at Rome	
	1350 Boccaccio (1313–1375), *The Decameron*	
1360–1370 Chaucer's early works 1362–1398 *Piers Plowman* 1371 Mandeville's *Travels*, in French 1370–1385 Chaucer's Italian period		
c. 1375 *Sir Gawain. The Pearl*		
		1377–1466 Brunelleschi, Italian architect
1380–1382 Wyclif's *Bible*—the first complete Bible in English		
c. 1382 Gower's *Vox Clamantis* 1385–1400 Chaucer's *Canterbury Tales*		
		1387–1455 Fra Angelico, Italian painter
1390 Gower's *Confessio Amantis*		*c.* 1390–1440 Jan Van Eyck, Flemish painter
1400–1500 Popular ballads		
		1406–1469 Fra Lippo Lippi, Italian painter
1415 Lydgate's *Troy Book*		
1423 King James VI: *The King's Quhair*		
	1431 François Villon born.	
		1446–1524 Perugino, Florentine painter
1450–1550 The Morality Play	1450–1576 Great age of art in Italy: Da Vinci, Raphael, Michael Angelo, Titian, Correggio, Tintoretto	1447–1510 Botticelli, Florentine painter 1452–1519 Leonardo da Vinci, Italian painter
	1455 Gutenberg's *Bible*	
		1457–1504 Filippo Lippi, Italian painter
		1466–1530 Quentin Matsys, Flemish painter
1470 Malory's *Morte D'Arthur*		1471–1528 Dürer, German painter
		1475–1563 Michael Angelo, Italian painter, sculptor, and architect
		1477–1576 Titian, Italian painter
		1478–1510 Barbarelli, Venetian painter
		1480–1528 Palma Veccio, Italian painter
		1483–1520 Raphael, Italian painter 1483–1520 Sanzio, Italian painter
		1486–1531 Andrea del Sarto, Italian painter
		1494–1534 Correggio, Italian painter *c.* 1497–1543 Holbein, German painter
1500 *Everyman* 1509 Erasmus's *Praise of Folly*		
	1515–1532 Ariosto: *Orlando Furioso*	1514–1594 Palestrina, Italian composer
1516 More's *Utopia*		
	1517 Machiavelli: *The Prince*	
		1518–1594 Tintoretto, Italian painter

THE ENGLISH RULERS	IMPORTANT HISTORICAL EVENTS	
	ENGLISH	FOREIGN
		1519–1521 Conquest of Mexico by Cortez
		1519–1522 Magellan sails around the world
		1521 Luther at Diet of Worms
	1534 Act of Supremacy. Henry becomes Protestant	
	1536–1539 Dissolution of the monasteries	
		1543 Death of Copernicus (Polish astronomer)
1547 Edward VI		
1553 Mary, "Bloody Mary." Attempt to restore Catholicism	1556 Latimer and Ridley burned at the stake	
1558 Elizabeth		
	1559 John Knox in Edinburgh	
	1563 Thirty-nine Articles, the Confession of Faith of the Church of England	
		1566–1609 War between the Low Countries and Spain
	1571 Rise of Puritanism in England	
		1572 St. Bartholomew's Massacre
	1577 Drake's voyage around the world	
		1584 William of Orange assassinated
	1585 Raleigh's expedition to Virginia	
	1587 Mary, Queen of Scots executed	
	1588 Spanish Armada defeated	
		1593 Henry IV of France
		1598 Edict of Nantes
THE HOUSE OF STUART		
1603 James I (Grandson of Henry VIII, son of Mary, Queen of Scots)	1603 England and Scotland united under one crown. (Parliaments united 1707)	
1603 James I		
	1604 Proclamation of Divine Right of Kings	
	1607 Settlement at Jamestown, Virginia	
		1610 Henry IV assassinated
	1618–1648 Thirty Years' War	
	1620 Landing of Pilgrims at Plymouth	
1625 Charles I		
	1629 Dissolution of Parliament	
		1635 French Academy founded
	1640 Long Parliament	
	1642 Theaters closed	
		1643–1715 Louis XIV
	1645 Battle of Nasby. Execution of Laud	
		1648 Peace of Westphalia
1649–1653 The Commonwealth	1649 Execution of Charles I. The Commonwealth	
1653 Oliver Cromwell, Lord Protector		
1658 Richard Cromwell, Lord Protector		
HOUSE OF STUART (continued)		
1660 Charles II	1660 Restoration	

IMPORTANT LITERARY EVENTS		GREAT ARTISTS
English	Foreign	
1525 Tyndale's *New Testament*. Berner's *Translation of Froissart*		1528–1588 Veronese, Italian painter
1530 Introduction of the sonnet and blank verse by Wyatt and Surrey		
1531 Elyot's *The Governor*		
	1533 Rabelais: *Gargantua. Pantagruel*, 1545	
1535 Coverdale's *Bible*		
	1536 Calvin's *Institutes*	
1539 Cramer's *Bible*		
1543 *Book of Common Prayer*		
	1549–1572 *The Pleiade*. Ronsard. Du Bellay	
1553 *Ralph Roister Doister*		
1557 Tottle's *Miscellany*		
*c.*1562 *Gorboduc. Gammer Gurton's Needle*	1562–1635 Lope de Vega, Spanish dramatist	
1564 Birth of Shakespeare (1564–1616)		
		1573–1632 Inigo Jones, English architect
1576 First theater		1575–1642 Guido Reni, Italian painter
1579 Lyly's *Euphues*. Spenser's *Shepheard's Calendar*. North's *Plutarch's Lives*		1577–1640 Rubens, Flemish painter
	1580 Montaigne: *Essais*	1580–1666 Franz Hals, Dutch painter
1581 Sidney's *Apology for Poetry*	1581 Tasso: *Jerusalem Delivered*	
1587 Marlowe's *Tamburlaine*		
1590 Spenser's *Faerie Queene*		
1590–1595 Shakespeare's early plays		
		1593–1678 Jordaens, Flemish painter
		1594–1665 Pousin, French painter
1595–1600 Shakespeare's period of history plays and romantic comedies		
		1596–1662 Henry Lawes, English musician
1597–1625 Prose work of Bacon		
1599–1637 Plays of Ben Jonson		1599–1641 Van Dyck, Flemish painter
		1599–1660 Velasquez, Spanish painter
1600–1608 Shakespeare's tragedies	1600–1681 Calderòn, Spanish dramatist	1600–1682 Claude Lorrain, French painter
	1605 Cervantes: *Don Quixote* I, (II, 1615)	
1607–1624 Plays of Beaumont and Fletcher		1607–1669 Rembrandt, Dutch painter
1608–1613 Shakespeare's philosophical comedies		
1616–1642 Decline of drama		
		1618–1682 Murillo, Spanish painter
1621 Burton: *Anatomy of Melancholy*		
1625–1650 Cavalier lyricists		
1629–1674 Works of Milton		
1630–1650 Metaphysical poetry		
		1632–1723 Sir Christopher Wren, English architect
		1632–1675 Van der Meer, Dutch painter
	1636 Corneille: *Le Cid*	
	1637 Descartes: *Discours de la Methode*	
1642–1658 Prose works of Thomas Browne		
		1648–1720 Grinlin Gibbons, English carver in wood
1656–1682 Works of Bunyan		
		*c.*1658–1695 Henry Purcell, English composer
	1659 Molière: *Les Précieuses Ridicules. Le Misanthrope*, 1666. *Tartuffe*, 1667	
1660–1714 Restoration drama		
1660–1700 Works of Dryden		
1660–1669 Diary of Samuel Pepys		
1660–1685 Court poets		

THE ENGLISH RULERS	IMPORTANT HISTORICAL EVENTS	
	ENGLISH	FOREIGN
	1662 Royal Society founded 1664 War with the Dutch 1665 London Great Plague 1666 Great London Fire	
	1678 Popish plot	
	1683 Rye House plot	1682–1725 Rise of Russia as a European power under Peter the Great 1682 William Penn in America
1685 James II	1685 Monmouth's Rebellion. Edict of Nantes revoked	
1688 William III, Prince of Orange. Mary II, joint sovereigns	1688 "The Bloodless Revolution" 1689 Bill of Rights	1690 Battle of the Boyne
	1695 Freedom of the press from censorship	
	1701–1713 War of the Spanish Succession	
1702 Queen Anne	1702 First daily newspaper	
	1704 Battle of Blenheim	
	1709 Defeat of Charles XII of Sweden 1710 Fall of the Whigs	
HOUSE OF HANOVER		
1714 George I		
	1720 South Sea Bubble—financial panic 1721–1742 Corrupt "business" administration. Robert Walpole, Prime Minister. Cabinet government	
1727 George II		
	1730 Methodist society founded. First preaching 1739	
		1740–1786 Reign of Frederick the Great and rise of Prussia
		1746 Battle of Culloden. Jacobite Rebellion
	1751 Clive in India	
		1755 Earthquake at Lisbon
		1756 Black Hole at Calcutta 1756–1763 Seven Years' War
	1757 Clive's victory of Plassey, winning India for England	
	1759 Wolfe's victory at Quebec, winning Canada for England	
1760 George III		
	1765 The Stamp Act	1762–1796 Reign of Catherine the Great of Russia
		1768 Watt's steam engine. Arkwright's spinning jenny
	1771 Beginning of great newspapers	
		1772 Partition of Poland

IMPORTANT LITERARY EVENTS		GREAT ARTISTS
English	Foreign	
1667 Milton's *Paradise Lost*		
	1668 La Fontaine: *Fables*	
	1670 Pascal: *Pensées*	
	1673 Boïleau: *L'Art Poetique*	
	1674 Racine: *Iphigenie. Phèdre*, 1677. *Athalia*, 1691	
	1679 Bossuet: *Universal History*	
	1684–1754 Holberg, Danish dramatist	1684–1721 Watteau, French painter
		1684–1759 Händel, German composer
1687 Newton: *Principia* (proving the law of gravitation)		1685–1750 Bach, German composer
	1688 La Bruyère: *Caractères*	
1690 Locke: *Human Understanding*		
	1694 Dictionary of the French Academy	
		1697–1764 Hogarth, English painter and engraver
1698–1730 Works of Defoe		
1698 Jeremy Collier's attack on the stage		
1700–1722 Sentimental comedy	1699 Fénelon: *Télémaque*	1699–1779 Chardin, French painter
1701–1729 Work of Steele		
		1703–1770 Boucher, French painter
1704–1719 Work of Addison		
1704–1744 Work of Pope		
1713–1738 Work of Swift		
		1714–1787 Gluck, German composer
		1723–1792 Sir Joshua Reynolds, English portrait painter
		1723–1788 Gainsborough, English portrait painter
		1725–1805 Greuze, French painter
1728–1737 Plays of Fielding		
	1732 Franklin: *Poor Richard's Almanac*	1732–1806 Fragonard, French painter
		1732–1809 Haydn, German composer
1738–1784 Works of Johnson		1734–1802 Romney, English portrait painter
1740–1798 Romantic Revival under way		
1740–1753 Novels of Richardson		
1742–1751 Novels of Fielding		
1742–1771 Poems of Gray		
		1746–1828 Goya, Spanish painter
1748–1771 Novels of Smollett		1748–1825 David, French painter
	1749 Montesquieu: *Esprit de Lois*	
	1751–1780 French *Encyclopedia*	1751–1806 Sheraton, English cabinet maker
		1755–1842 Mme. Vigée-Lebrun, French painter
		1756–1791 Mozart, German composer
		1756–1823 Raeburn, English portrait painter
	1757 Voltaire: *Candide*	1757–1827 William Blake, English painter, poet, and engraver
		1758–1860 Hoppner, English painter and engraver
1759–1768 Novels of Sterne		
1760–1773 Work of Goldsmith		
	1761 Rousseau: *La Nouvelle Héloïse;* 1762, *Contrat Social;* 1764, *Emile*	
	1766–1817 Madame de Staël	
	1767 Lessing: *Minna Von Barnhelm.* 1799, *Nathan the Wise*	
		1769–1830 Sir Thomas Laurence, English portrait painter
		1770–1827 Beethoven, German composer
1771 *Encyclopedia Britannica*, first edition		
	1773 Gœthe: *Götz Von Berlichingen.* 1774, *Sorrows of Werther.* 1787, *Iphigenie.* 1795, *Wilhelm Meister's Apprenticeship.* 1798, *Herman and Dorothea.* 1808, *Faust.* 1811, *Dichtung und Wahrheit*	

THE ENGLISH RULERS	IMPORTANT HISTORICAL EVENTS	
	ENGLISH	FOREIGN
	1775–1783 The American Revolution	
	1785 London *Times* founded	1783–1830 Bolivar, Liberator of South America
		1789–1799 French Revolution
	1793 War with France begun. (Napoleon; Wellington; Nelson)	1792–1793 Reign of Terror 1793 Execution of Louis XVI 1796 Napoleon invades Italy
	1800 Union of Great Britain and Ireland	1800–1815 Napoleonic wars
	1802 Colonization of Australia	
	1805 Battle of Trafalgar 1807 Abolition of the slave trade	
	1808–1814 Peninsular War	
	1812 War with America	
	1814 Congress of Vienna	
	1816–1818 Labor riots	1815 Battle of Waterloo 1815–1848 Metternich in Austria
	1819 First Atlantic steamship	
1820 George IV		
	1823 Repeal of harsh criminal laws	1821 Mexican independence from Spain
	1826 First Temperance Society	1825 Greek War of Independence
	1828 Repeal of the Test Act	
	1829 Catholic emancipation	
1830 William IV	1830 First railway	
	1832 First reform bill 1833 Emancipation of slaves	1832 Revolution in France
	1834 National Education Act. Mine and Factory Acts. Poor Laws amended	
1837 Victoria	1837 First telegraph	

IMPORTANT LITERARY EVENTS		GREAT ARTISTS
ENGLISH	FOREIGN	
	1775 Bürger: *Lenore*	1775–1851 Turner, English landscape painter
	1775 Beaumarchais: *Barber of Seville;* 1784, *Marriage of Figaro*	1776–1837 Constable, English landscape painter
1778–1814 Novels of Fanny Burney		
1779–1791 Poems of Cowper		d. 1779 Chippendale, English cabinet maker
1780–1819 Poems of Crabbe		1780–1867 Ingres, French painter
1783–1804 Poems of Blake		
1785–1796 Poems of Burns		
		1786–1826 Weber, German composer
	1788 St. Pierre: *Paul and Virginia*	
1789–1826 Novels of Anne Radcliffe		
1791 Boswell's *Life of Johnson*		1791–1863 Meyerbeer, German composer
		1792–1868 Rossini, Italian composer
1796–1817 Novels of Austen		1796–1875 Corot, French landscape painter
1797–1834 Poems and prose of Coleridge		1797–1828 Schubert, Austrian composer
1797–1850 Poems of Wordsworth	1798–1837 Leopardi, Italian poet	1798–1863 Delacroix, French painter
	1798 Schiller: *Wallenstein;* 1800, *Maria Stuart;* 1804, *Wilhelm Tell*	
1799–1832 Poems and novels of Scott	1799–1850 Balzac	
1800–1834 Novels of Maria Edgeworth		
	1801 Chateaubriand: *Atala;* 1802, *Génie du Christianisme*	
1802 *Edinburgh Review* established	1802–1885 Victor Hugo	1802–1857 Landseer, English painter
1803–1836 Essays of Hazlitt		1803–1869 Berlioz, French composer
		1804–1849 Strauss, German composer
		1804–1857 Glinka, Russian composer
1807–1824 Poems of Byron	1807–1859 Work of Irving	
1807–1833 Essays of Lamb		
		1809–1849 Chopin, French-Polish composer
		1809–1849 Mendelssohn, German composer
		1810–1856 Schumann, German composer
		1811–1886 Liszt, Hungarian composer
	1812 Grimm Brothers: *Kinder und Haus Märchen*	
1813–1822 Poems of Shelley		1813–1883 Wagner, German composer
		1813–1901 Verdi, Italian composer
		1814–1875 Millet, French painter
1817–1821 Poems of Keats	1817 Bryant: *Thanatopsis.* Uhland: *Gedichte*	1817–1878 Daubigny, French painter
		1817–1904 G. F. Watts, English painter
	1819 Irving: *The Sketch Book.* Schopenhauer: *The World as Will and Idea*	1818–1893 Gounod, French composer
1821–1844 Essays of De Quincey	1821–1851 Novels of James Fenimore Cooper	
1824–1865 Prose of Carlyle		
1825–1859 Prose of Macaulay		
1826–1861 Poems of Mrs. Browning		
1827–1873 Novels of Bulwer-Lytton	1827–1849 Work of Poe	
1827–1880 Novels of Disraeli	1827 Heine: *Buch der Lieder*	
1828–1850 Prose of Leigh Hunt	1828 Hugo: *Cromwell;* 1831, *Notre Dame*	
	1828–1864 Work of Hawthorne	
1830–1892 Poems of Tennyson	1830 Comte: *Cours de Philosophie Positive*	1830–1894 Rubinstein, Russian composer
	1831 Poe: *The Raven*	
1833–1889 Poems of Browning	1833 Balzac: *Eugénie Grandet;* 1834, *Le père Goriot*	1833–1883 Manet, French Naturalistic painter
1833–1880 Prose of Newman		1833–1897 Brahms, German composer
		1833–1898 Burne-Jones, English painter
		1834–1903 Whistler, American painter
		1834–1896 William Morris, English decorator and furniture maker
	1836 Whittier: *Voices of Freedom*	
1837–1870 Novels of Dickens	1836–1882 Work of Emerson	

THE ENGLISH RULERS	IMPORTANT HISTORICAL EVENTS	
	ENGLISH	FOREIGN
	1838 Anti-Corn Law League	
	1840 Penny post	
	1842 Chartist riots	
	1844 Morse's telegraph	
	1846 Repeal of the Corn Laws	
		1848 Revolution in France; Louis Napoleon, President. Outbreaks in Italy, Germany, and Austria
	1854–1856 Crimean War	
	1857 Indian mutiny	
		1859 Rise of Piedmont. Beginning of independence and unity of Italy
		1861–1865 American Civil War
		1861 Emancipation of serfs in Russia
		1866 Prussia defeats Austria
		1867 Second Reform Bill
		1870 Franco-Prussian War
		1871 German Empire proclaimed. Paris Commune and third French Republic
		1877 Russo-Turkish War
		1878 Congress of Berlin
		1880–1900 Rise of Japan as a world power
		1883 Triple Alliance: Germany, Austria, Italy
		1886 Home Rule Bill
		1891 Franco-Russian alliance
		1897 Victorian Jubilee
		1898–1899 Spanish-American War
	1899–1902 Boer War	
		1900 Boxer Rebellion
1901 Edward VII		
		1904 Russo-Japanese War
		1909 Discovery of North Pole
1911 George V		1911 War in Balkans
		1912 Third Home Rule Bill
	1914–1918 The Great War	

IMPORTANT LITERARY EVENTS		GREAT ARTISTS
ENGLISH	FOREIGN	
		1840–1893 Tschaikowski, Russian composer
		1840–1917 Rodin, French sculptor
	1841 Longfellow: *Voices of the Night;* 1847, *Evangeline;* 1855, *Hiawatha*	
	1841–1891 Work of James Russell Lowell	
1843–1900 Prose of Ruskin		1843–1907 Grieg, Norwegian composer
1843–1863 Novels of Thackeray		
	1844 Dumas: *Three Musketeers*	
	1846–1881 Work of Dostoiewski	
1847–1857 Novels of Charlotte Brontë		
1847–1880 Novels of Trollope		
1848–1888 Prose and verse of Arnold		1848 Pre-Raphaelite Brotherhood founded
1848–1865 Novels of Elizabeth Gaskell		
1848–1866 Novels of Kingsley		
	1850–1899 Plays of Ibsen	
	1850–1880 Plays of Augier	
	1850–1880 Plays of Dumas, fils	
1853–1880 Novels of Reade		
	1855 Whitman's *Leaves of Grass*	
1856–1895 Novels of George Meredith		
	1857 Flaubert: *Madame Bovary*	
1858–1876 Novels of George Eliot	1858–1887 Works of Daudet	
1858–1896 Prose and verse of Morris	1858 Holmes: *Autocrat*	
1859 Darwin: *Origin of the Species*	1859–1920 Work of William Dean Howells	
1860–1909 Prose and verse of Swinburne	1860 Tolstoy: *War and Peace;* 1877, *Anna Karenina*	1860 Paderewski, Polish composer
1861–1881 Prose and verse of Rossetti		
		1862–1918 Debussy, French composer
1863 Huxley: *Man's Place in Nature*		
	1865 Whittier: *Poems*	
	1865–1902 Novels of Zola	
	1865–1910 Plays of Björnson	
	1866 Marx: *Das Kapital*	
	1867–1908 Work of Mark Twain	
	1868–1891 Plays of Becque	
1871–1895 Novels of Hardy		
1872–1903 Work of Butler		
	1873–1891 Verse of Rimbaud	
	1873–1922 Works of Anatole France	
1876–1898 Work of Wilde	1876–1898 Verse of Mallarmé	
	1876–1916 Work of Henry James	
1877–1912 Plays of Pinero	1877 Turgeniev: *Virgin Soil*	
1878–, Work of George Moore	1877 Ibsen: *Pillars of Society;* 1879, *The Doll's House;* 1881, *Ghosts;* 1890, *Hedda Gabler*	
1878–1894 Essays and novels of Stevenson		
1879–1914 Plays of Jones	1879–1920 Works of Loti	
1880–1903 Novels of Gissing	1880–1890 Novels of Maupassant	
1880–, Work of Shaw		
1886–, Work of Kipling		
1886–, Work of Yeats		
1887–, Work of Barrie	1887–1897 Plays of Strindberg	
	1888–, Plays of Porto Riche	
	1888–, Work of Barrès	
1895–1923 Novels of Conrad	1889–, Work of Maeterlinck	
1895–, Novels of Wells	1889–1914 Work of Hauptmann	
1898–, Work of Galsworthy	1889–1912 Work of Sudermann	
1898–, Work of Bennett	1889–1912 Work of Schnitzler	
	1889–, Plays of Lemaître	
	1889–1914 Plays of Halbe	
	1889–1905 Plays of Hartleben	
	1890–, Plays of Brieux	
1902–, Work of Masefield	1890–1904 Plays of Holz	
	1890–1906 Plays of Schlof	
1905–1910 Work of Synge	1890–, Plays of Curel	
1909–, Work of Walpole	1890–, Plays of Lavedan	
	1891–, Works of Murras	
1911–1915 Poems of Rupert Brooke	1891–1912 Plays of Wedekind	
1912 *The Everlasting Mercy*	1891–1912 Plays of Hofmannsthal	
	1892–1913 Plays of Dreyer	
	1892–, Plays of Hervieu	
	1892–, Plays of Donnay	
	1894–1919 Plays of Rostand	
	1896–, Novels of Rolland	
	1896–1910 Plays of Hirschfeld	

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